

Popularity of Magic, by Adelaide Herrmann

FEBRUARY 28, 1912

PRICE TEN CENTS

THE

NEW

YORK

DRAMATIC MIRROR



Moffett, Chicago.

MAUDE FEALY

Next Week: The National Art Theatre, by F. F. Mackay



GERTRUDE ELLIOTT

FOUR POPULAR ACTRESSES



THE NEW YORK
**DRAMATIC
MIRROR**

ESTABLISHED JANUARY 4, 1879



VOLUME LXVII

NEW YORK, WEDNESDAY, FEBRUARY 28, 1912

No. 1732

Plays With Ideas

A GLANCE through the list of the season's dramatic offerings discloses the fact that producers have treated New York rather better than New York has treated the producers, so far as plays with a claim to serious consideration are concerned. Excluding the importations of the Irish company and the translations in which Madame Simone has appeared, the catalogue still contains nine new plays on worthy and intelligent themes, and all of them have been at least adequately staged and acted. In the order of their Broadway production, they are *The Real Thing*, *Speed*, *Bought and Paid For*, *Rebellion*, *The Return of Peter Grimm*, *The Garden of Allah*, *The Price*, *Kindling*, and *The Talker*.

This by no means exhausts the list of productions that reflect credit upon their authors and producers, for a goodly number of spectacular performances, melodramas, romances, historical plays, and comedies have paid more or less extended visits to the Gay White Way. No other plays of any great intellectual significance, offering sound commentary on life, however, need be added.

In passing it is interesting to note that, except for the one by ROBERT HICHENS, these dramas are all by American writers. Even though none of them goes resounding through the ages as the final and loftiest expression of the spirit of the twentieth century, one can feel only gratification that our own playwrights are struggling along the right path. Their efforts may make the advent of some later genius an easier matter.

The majority of these plays discuss various phases of the one question which has most violently agitated the world since time began, and which has inspired every advance in political, social, and mental evolution—the rights of the individual in contradistinction to his duties to other men or institutions. Not only is this question worth debating, but it is highly susceptible to dramatic treatment, because it presents a character in conflict with his environment.

A commentator must confess, however, that when these plays have been successful, they have won recognition quite as much by other elements as by the merit of the problem presented. The public goes to *The Garden of Allah* to see a panorama of the Sahara, which mostly obscures the story of Boris Androvsky's spiritual unrest. A spectator comes away from *The Return of Peter Grimm* with the impression of theatrical mastery and mechanical trickery uppermost in his mind. The comedy superimposed upon the near-tragedy of *Bought and Paid For* has given the play its brilliant success in spite of—and not because of—its questionable climax.

In fact, the very best one of the lot, *Kindling*, made so little impression on the larger public that after extending its Broadway run by hanging about the outskirts for a few weeks, it has traveled half way across the continent to try its luck in an entirely new field. It may be objected that *Kindling* idealized the stevedore and his wife into something quite unnatural, because they realized their situation more lucidly than their prototypes in real life are known to do, but, after all, that is the true mission of the stage—to present life bettered. All of our heroes and heroines are just a bit finer behind the footlights than they would be on the street, owing to the elimination of whatever traits would prove uninteresting. That is simply a demand of art which heightens the effectiveness of characters and situations.

The failure of *Rebellion* was lamentable because, whether one preferred to agree or to disagree with the conclusion, it discussed a real problem, and discussed it intelligently. The author may have been too didactic for the good of his drama, as many have asserted, but he stated his theme so squarely that it could be neither evaded nor neglected. As a matter of fact, both *Rebellion* and *The Garden of Allah* present the same conflict—

one man arrayed against a particular sect. The American author strengthened the arm of the man, and the English author sacrificed the man to the church. A comparison of results throws some light on the temper of the times, for *Rebellion* aroused dissent where *The Garden of Allah* was complacently accepted without a murmur. Evidently we are not such sticklers for personal liberty as we usually try to make ourselves believe.

Of the real successes, *The Talker* takes first place through its theme, the iniquity of preaching advanced theories which represent only half truths and which entail ruin when followed too literally. Without the admirably natural characterizations of its cast, however, *The Talker* might easily have foundered on the submerged reef of its theme, just as *Speed* did. The pathetic little tableau of the neglected child, which pointed the moral of this dashing satire, was too much for the audiences; they felt that something was still wrong in the speedy household, and they resented being dismissed with a bitter pill to swallow at leisure. Medicine to begin with, if you like, but a lump of sugar to clear away the taste.

The Price and *The Real Thing* are both running more by grace of their acting than by grace of their ideas, although both are intelligible expositions of very definite texts. Although not the first and probably not the last to preach the ultimate practicability of honesty, Mr. Broadhurst has not feared to repeat the old adage in dramatic form with considerable strength and surety in *The Price*. *The Real Thing* is a much more serious play than it is usually given credit for being, because Mrs. Cushing has centered attention upon the externals of the character which embodies her topic. Nevertheless, the comedy sets forth the duties of woman to herself, to her husband, and to her children clearly enough to be understood by the running reader.

To these nine plays some readers may wish to add other productions, but it will be discovered on investigation that the themes are a bit too nebulous to entitle the dramas to a position beside those mentioned. Wherever there was a definite idea for a basis, it has been so distorted or obscured by the process known as "staging" a play that the idea has fled back to its home in the author's inkwell.

All of these nine deserved well from a serious-minded public that doesn't object to mental exercise in the theatre. Four are still ornamenting Broadway, three are illuminating the gloom elsewhere, and two are laid to rest. The figures are not very encouraging in comparison with the total output of the Winter, and yet, on the other hand, considered absolutely instead of relatively, nine is a fairly good number of able-minded plays for half a season. Even the muses were limited to nine.

Besides these, moreover, we have had three notable translations from the French and a group of remarkable Irish plays, all of which are worthy of consideration by the intelligent theatregoer. The French dramas exhibited heroines that are none too admirable and consequently take the edge from any smug enjoyment that one may wish to extract from theatre-going. The ideas are lucid, however, and are presented in genuinely dramatic form.

The prodigality of ideas in the plays of the Irish company is almost amazing, for practically every one of the entire list is concerned with developing a dramatic thesis which really interprets life in some very distinct phase. Sometimes external manners were under fire, as in *Spreading the News*; sometimes souls were analyzed, as in *Harvest*. Judging by the amount of discussion aroused by the more widely known plays in their repertoire, these offerings have been far and away the most worthy offerings of the entire Winter in New York, but extraneous incidents gave so much commotion to the repertoire that one cannot consider the bruited as an absolute indication of their worth.



THE USHER



EVERY once in a while some well-meaning person who lacks a sense of humor, and consequently a just perspective on life, breaks out into violent denunciation of the theatre in every phase of the institution. Early in February Rev. L. S. Bowerman, of Salt Lake City, repeated the performance with great completeness of detail, if newspapers are to be trusted, and a member of a local stock company unnecessarily undertook to controvert his foolish assertions. Nobody will deny that various lights of the theatrical profession have not reflected credit upon themselves or their occupation, but when it comes to that, history shows that time was when even the Popes at Rome were not moral exemplars. A clergyman should realize that an institution cannot be condemned on account of the misdeeds of one or even of many of its members.

Furthermore, no institution ever flourishes and prospers unless it satisfies a sane human demand. One may not be able to prove that sculpture, painting, music, poetry or architecture have "advanced the welfare of the race one iota," but all the same, one takes them and drama into consideration when he is estimating the standard of civilization to which a race has attained.

Only Mr. Bowerman can decide whether or not he has ever derived pleasure from acted dramas. If not he is a most unfortunate man, and totally unfitted to comment either favorably or otherwise on the morale of the stage.

Lina Cavalieri, in the *Strand Magazine* for March, tells about her first public appearance in the streets of Rome, her native city, before groups of ragamuffins. Her novitiate took her to the *café chantant*, and finally to the San Carlo Theatre for the professional debut as Mimi in *La Bohème*. "Paris," she continues, "was to see the turning point in my career, for which I had been so earnestly longing, and for which I had been striving so hard, for in that city, after once figuring in the programme at the Folies Bergère Music Hall, I was engaged for three trial performances as prima donna in Massenet's *Thaïs* at the Opéra. Happily I scored a considerable success, and was forthwith included in the cast."

Apropos of the dramatization of Louisa M. Alcott's "Little Women," it is stated that over 3,000,000 copies of Miss Alcott's books have been sold in the United States alone, and that the sale of "Little Women" throughout the English-speaking world exceeds 10,000,000.

James Savery, a graduate of Harvard in 1911, has written a one-act drama, *The Breaking Point*, which is to be produced at Keith's Bijou Theatre, in Boston. During his undergraduate days he was president of the Harvard Dramatic Club, originated the title-role in *The Scarecrow*, by Percy MacKaye, and wrote the libretto for the *Crystal Gazer*, last year's Hasty Pudding play. Consequently it is interesting to quote from the Boston *Herald* his views on academic courses in dramatic composition:

"As a fellow just beginning the business I am not qualified to speak with certainty, but personally I think a knowledge of successful playwriting is not gained through books or by recording lecture notes, but by the study of acted plays and more particularly audiences. And with it all, ever keeping a good, firm grip on human nature. This is one of the reasons for the success of so many newspaper men in the field of dramatic writing—they have had their finger on the pulse of the public so long that they can understand and appreciate the element of human appeal. It may not take the form of brilliant writing, but it is for the most part human; and this quality is the greatest essential, and only comes from a careful study of people and conditions. I hardly think this can be taught in a classroom."

Concerning the suitability of his play to vaudeville audiences, he adds: "I am particularly glad to have my first play presented before an audience absolutely impartial and representative of the great middle public, for this, after all, is the public one must reach. I shall study my audience closer than the players, and if I find a boy in the last row of the gallery failing to be interested I will know there is something wrong with my work, and try to correct it in future efforts. I have great faith in the public, and the strong conviction that if a play is human it is bound to appeal. 'Educating the public,' if it needs educating, does not depend upon the poor presentations of high-brow material, but rather upon the simple, truthful and direct expression of things current in everyday life, this expression to contain some beneficial lesson of human conduct. That is the aim I have and shall maintain if I can."

Apropos of the Dickens Centenary, a story is being told about William Sherman, one of the most prominent western Canada theatre managers.

Some time ago he had as his chief lieutenant one James Farrell. On one trip, booking a show in the towns north of Calgary, Farrell met a young Englishman who was working on a ranch near Innisfail, and who asked Farrell if he could get him dates to

give readings from "Oliver Twist." Farrell stood him off—told him he had better call on Bill Sherman in Calgary and arrange with him. Acting on this advice, shortly afterward, the young man endeavored to explain what he wanted to Sherman, but Bill, whose knowledge of the classics is not his strongest point, did not know what he was talking about, and told him to see Farrell later in the day. Shortly afterward Farrell came in and Sherman started after him in a fashion vividly indicated by this expurgated version: "Why can't you stay around and attend to business? You're never here when you're wanted." "What's the matter?" said Farrell. "Why," says Bill, "there was a fellow in here bothering me about wanting to read something or other—I don't know what he was talking about. I think he said his name was Oliver Twist, and he's working for a farmer named Dickens near Innisfail."

The *Syracuse Post-Standard* is responsible for the statement that Jean Murdock played the title-role in *The Seven Sisters*. Such protean versatility is rather unusual.

Guitry, the French actor, cabled to Edward Knoblauch for the American prompt book of *Kismet*. His desire to use it for the Paris production in preference to the original English version is a bit of a compliment to the American management.

M. H. Spielmann, addressing the Royal Institute in London, on Feb. 15, declared that of the numerous representations purporting to be of William Shakespeare, two are genuine—the bust in Trinity church at Stratford-on-Avon, and the engraving by Martin Droeshout. One was put up by fellow townsmen and approved by his family, and the other was a tribute from professional friends. This indicates their relationship, although the seventeenth century cared little for accuracy. According to Mr. Spielmann, the bard of Avon looked like a prosperous country gentleman, rather than a dreamy poet.

John Craig has achieved remarkable success at the Castle Square Theatre, Boston, by the production of a Harvard prize drama. So far, however, the annual prizes have both gone to Radcliffe students. This year's play, *The Product of the Mill*, an exposition of child life in a Southern cotton mill, has roused considerable dissent as a true representation of conditions. Whether true or not, it must be a worthy play to have caused so much discussion.



White, N. Y.

Warren Muncell.

Elaine Foster, Lillian Albertson.

Tully Marshall, Berta Dunn, Pauline Lord.

Malcolm Duncan.

Wilson Day.

Isabell Penton.

FROM ACT III, THE TALKER



POPULARITY OF MAGIC

BY ADELAIDE HERRMANN



THE halo of mystery which envelops the art of magic may account for the fact that no phase of entertainment attracts such universal attention from all classes. The vast majority are not quite certain whether the wonders are wholly within the realm of the natural, or lap over a bit into the sphere of the supernatural, and, to quote the world's greatest showman, "the public wants to be fooled."

Magic was one of the earliest forms of entertainment, the first mention of natural magic, as a performance for entertainment, being, I believe, in the Book of Exodus, fifteen hundred years before the Christian era. But at an earlier date than this the "Black Art" was in vogue as a religious rite, and legerdemain was common among the Greeks and Romans. It will be seen, therefore, that there were of old two branches of magic—one the imposture of necromancy, the other the amusing mystery of sleight-of-hand.

For the all-round development of youth of both sexes there is nothing better than the study—and practice—of magic. It induces a study of the sciences because a knowledge is required of chemistry, electricity, and mechanics. Every magician wants original tricks, and "necessity is the mother of invention." Therefore, the study and practice of magic stimulates both the mentality and inventive faculties.

To attain any degree of proficiency as a magician requires continual study and application. The motto of Herrmann the Great is worth quoting here:

"To succeed as a magician three things are essential—first, dexterity; second, dexterity; third, dexterity."

This is literally true, for a threefold dexterity is required.

Magic is a graceful art, and, as those of my own sex are the real exponents of grace, I have often wondered why more young girls do not turn their attention to the study and practice of magic, as it develops every one of the attributes necessary to social success—grace, dexterity, agility, ease of movement, perfection of manner, and self-confidence.

Self-confidence and assurance are most essential to the successful magician.

While playing an engagement in Paris I had one trick that required a volunteer from the audience, and on this particular evening I made the usual request that one of the gentlemen present step upon the stage and assist me in the performance of my handkerchief trick. A pleasant-looking young fellow responded, and I gave him no further attention until it was time for him to take the handkerchief. I then requested him to grasp the handkerchief in both hands and hold it over his head. He took the handkerchief in his right hand and held it aloft. I again requested him to hold it in both hands, but the second request received no more attention than the first. I then made an effort to raise his left hand to the required position, but to my intense astonishment I found that the left hand was only artificial. That was once in my life when I was thoroughly nonplussed, to say the least.

I remember another occasion of this kind when I



ADELAIDE HERRMANN

was playing an engagement in London. I had been playing there several days and had one very difficult trick in which an auditor was called to the stage, and his watch and chain was made, apparently, to pass from his person to that of one of the occupants of a proscenium box.

In this trick much depended upon the willingness of the subject to obey the simple instructions given by me, when he was seated in a chair which occupied the centre of the stage.

I had already observed, during the last three performances, one particular man who occupied a seat on the centre aisle, near the stage, and I had commenced to wonder what particular attraction my act had for him. Evidently he had some interest in my act, judging from the fact that he came in just prior to the time I went on the stage, and left shortly after I finished. However, I was soon to have my curiosity satisfied.

On the night in question I called for a volunteer and this gentleman stepped briskly to the stage. I explained to him how I wished him to seat himself in the chair already placed for that purpose, and asked him to rest his hands upon the chair arms. He promptly complied, but just folded his hands across the front of his waistcoat, completely covering his watch

pocket. I had distinctly asked him to place his hands upon the arms of the chair, and realized at once that for some reason, unknown to myself, he had volunteered for the sole purpose of making me score a failure. This was one of the times when presence of mind and quickness of action was absolutely necessary. I stepped to a small table, directly back of the chair occupied by my volunteer, and quite by accident (?) I upset the table, at the same time knocking to the floor a heavy revolver and discharging it. My friend jumped as if he had been shot, and, turning in his chair, inadvertently placed his hands on the arms; he retained this position for only the fraction of a minute, but that was sufficient for my purpose, and the trick was successfully performed, much to the mystification of the audience and to the confusion and astonishment of my friend.

One thing that can be said about magic can be said of almost no other form of amusement: it appeals to all classes, high and low, unintelligent and educated; it has an equal fascination for the child and the adult, and it awakes equal interest, whether the audience be composed of the phlegmatic German, the nervous Frenchman, the stolid Turk, or the hustling American.

I think we may add that to be a successful magician one must be able to keep a secret; this is most essential for the reason that a trick, no matter how difficult, has no charm when it is known to the audience, and I am sure that there are many of my own sex who have the requisite secretiveness required to keep a secret, because for many years I have kept not one secret, but hundreds.

I expect to see many young women take up the study of the mystic art during the coming Winter. There is now a magician, in London, who has graduated over two hundred pupils, all recruited from the ultra fashionable of the metropolis.

The impression that magic has lost its charm is erroneous. Like everything else magic has grown in popularity, induced by changed conditions, which includes a revived interest in all forms of entertainment. Its popularity has likewise been increased by the later illusions devised by the representative magicians. Herrmann the Great, under whom I studied for so many years, and whom I assisted for many years prior to his death, originated many magical illusions that gave zest to his performances, and I have since that time originated many others, all of which has given an impetus to the popularity of magic.

Magic possesses qualities of interest that are exclusive. It is for the young and for the old, for the lovers of art and beauty, and has the fascination of the inexplicable that will always make it interesting.

Adelaide Herrmann

BOOK REVIEWS

THE AMERICAN DRAMATIST, by Montrose J. Moses. Published by Little, Brown and Company, New York, October 1911. Price \$2.50.

In a rather discursive, but thoroughly interesting book, Montrose J. Moses has set down facts and opinions concerning that vague generalization, the American dramatist. Although evidently handicapped by an unwieldy mass of information, he has succeeded in giving some semblance of order to his book, by discussing his theme first definitively, second historically, third analytically, and fourth prophetically. Consequently, the volume increases in contemporary interest as one approaches the back cover.

To Bronson Howard, Mr. Moses assigns the honor of establishing the American drama, in distinction to European adaptations and piracies. James A. Hearn continued this tradition in the realistic development. Then comes a chapter devoted to the stage-manager, David Belasco, which is the most entertaining of the biographical section. The made-to-order play, the topographical play, and melodrama are illuminated by the numerous particularities which he cites. Mr. Moses considers melodrama in its old meaning of sensationalism, instead of in its more discriminating interpretation of accidentalism. Perhaps the two meanings are as closely related as the Siamese twins, since the unforeseen accident ordinarily gives the sensational fillip to the spectator's emotions.

Mr. Moses does not commend the drama *per se*, although he would applaud it when it is truly dramatic. The mistakes of the New Theatre

furnish him with a text for a chapter on national drama, in which he realizes that American drama is merely a local branch of English drama, and is indebted frequently to other tongues for its inspiration. He frankly discusses the damages and the advantages resulting from the systematic, but tyrannical supervision of the theatrical trust, and the effects of the opposition on the syndicate, on actors, on local houses, and on the dramatic art. To the rise of the efficient press agent under the regime of the trust, and the growth of extensive advertising, Mr. Moses attributes the decadence of dramatic criticism in this country.

The author suggests that tyranny usually falls by its own weight, which is fortunate, since only through freedom can drama hope to rehabilitate itself. That should be axiomatic, for freedom—not from competition, but from restraint—has been the formative influence in every institution that ever flourished healthily on earth.

BITS OF VERSE FROM HAWAII. Collected by Charles Dana Wright, Honolulu. Published by the editor, 1912.

A most charming book of lyrics has come to us from that mid-ocean paradise, Hawaii. It is a beautifully printed collection of the poetic thoughts of some sixty native authors under the simple title, "Bits of Verse from Hawaii." The collection has been made and published by Charles Dana Wright, correspondent for THE MIRROR at Honolulu.

Some of the verses are of especial merit, and all are intimately descriptive of that fairyland away

out in the Pacific Ocean of which we have all heard so very much but which so few of us have been privileged to see. The book is ornamented by photographs of Queen Liliuokalani and the Princesses Kawanakoa and Kalanikole, who appear exceedingly good to look upon. Yet one, after glancing over the verses, is left somewhat in doubt as to the authentic pronunciation of "Hawaii." Sometimes it is made to rhyme with "sea" and again with "reply" and "July."

Among the chief contributors are H. M. Ayres, Dr. E. V. Wilcox, P. Maurice McMahon, Mary Dillingham Frear, Anna Paris, Eleanor Rivenburg, Jack Denham, E. S. Goodhue, and Mr. Wright himself.

THE AMERICAN PLAYWRIGHT, edited and published by William T. Price, New York. Price, 15 cents.

The second number of William T. Price's new monthly magazine, *The American Playwright*, is on the market. It is an attractive issue, and discusses several questions ever before the public: analytical criticism, dramatic methods, recent books and plays are among the subjects treated.

GINK, by Jack Gorman. Published by the Haffert Publishing Company, Newark, N. J., 1911. Price 25 cents.

Seven accidents from Gink's career have been committed to imperishable ink for the benefit of posterity. The adventures that befell him are of the most broadly humorous variety. The readers who enjoy these monologues will be pleased to learn that a second round is to be issued later.



PLAYS OF THE WEEK



NEW YORK.

Astor.—THE GREYHOUND. Reviewed next week.
Belasco.—DAVID WARFIELD IN THE RETURN OF PETER GRIMM. Very popular spiritualism.
Broadway.—WEBER AND FIELDS'S JUBILEE. Revival of burlesque.
Casino.—SUMURUN. Gorgeous pantomime.
Century.—THE GARDEN OF ALLAH. Beautiful spectacle of Sahara.
Cohan.—GEORGE M. COHAN IN THE LITTLE MILLIONAIRE. Typical Cohan "show."
Comedy.—BUNTY PULLS THE STRINGS. Splendid Scotch comedy.
Oriferton.—ETHEL BARRYMORE IN COUSIN KATE AND A SLICE OF LIFE. Delightful comedy.
Daly's.—THE TRUTH WAGON. See below.
Empire.—MRS. FISKE IN LADY PATRICIA. See below.
Fulton.—ELISE FERGUSON IN THE FIRST LADY IN THE LAND. Admirable historical romance.
Gaiety.—OFFICER 666. Amusing comedy.
Globe.—EDDIE FOT IN OVER THE RIVER. Good vaudeville.
Harris.—THE TALKER. Original drama excellently played.
Herald Square.—EVERYWOMAN. Return of popular morality play.
Hippodrome.—AROUND THE WORLD. Mammoth and effective spectacle.

Hudson.—MADAME SIMONE IN THE LADY OF DREAMS. Reviewed next week.
Knickerbocker.—KISMET. Gorgeous Arabian melodrama.
Liberty.—MARIE CAHILL IN THE OPERA BALL. Amusing and tuneful.
Lycium.—GERTRUDE ELLIOTT IN PASSERBYING MR. PANMURE. Reviewed next week.
Lyric.—LITTLE BOY BLUE. Attractive musical comedy, with Scotch atmosphere.
Mazine Elliott's.—THE BIRD OF PARADISE. Picturesquely staged and competently acted.
New Amsterdam.—OLIVER TWIST. See below.
Park.—THE QUAKER GIRL. Charming English musical comedy.
Playhouse.—BOUGHT AND PAID FOR. Strong drama and superlative comedy.
Republic.—THE WOMAN. Realistic political melodrama.
Thirty-ninth Street.—A BUTTERFLY ON THE WHEEL. Effective drama, well played.
Wallack's.—GEORGE ARBES IN DISRAELI. Interesting historical play.
Winter Garden.—Variety, featuring Mordkin, Lopoukows, and Pajitkals.

PHILADELPHIA.

Adelphi.—OVERNIGHT. Pleasing farce-comedy, new to Philadelphia.

Broad.—WILLIAM H. CRANE IN THE SENATOR KEEPS HOUSE. Domestic drama.
Chestnut Street Opera House.—THE CONCENT. Popular comedy.
Forrest.—BEN-HUR. Spectacular revival.
Garrick.—REBECCA OF SUNNYBROOK FARM. Charming romance.
Lyric.—THE BLUE BIRD. Symbolical fairy play.
Walnut.—THE COMMUTERS. Clever comedy.

CHICAGO.

America.—THE ROSE OF PANAMA. New arrival.
Blackstone.—PASSERS-BY. Pretty, romantic comedy.
Chicago Opera House.—WALKER WHITE-SIDE IN THE TYPHOON. Strong play.
Cort.—MARGARET ILLINGTON IN KINDLING. Thoughtful play well done.
Colonial.—THE PINK LADY. Pretty and tuneful.
Garrick.—LITTLE WOMEN. Dramatization of a juvenile classic.
Grand.—IRISH PLAYERS. Repertoire of interesting dramas.
La Salle.—LOUISIANA LOU. Serviceable plot, pleasing music, good company.
Lyric.—DRAMA PLAYERS. Repertoire of modern plays.
Illinois.—ANNA HELD IN MILE INNOCENCE. Pulchritudinous musical comedy.

BOSTON.

Boston.—THE FARNUMS IN THE LITTLEST REBEL. Well staged Civil War drama.
Castle Square.—THE PRODUCT OF THE MILL. Child labor from a new point of view.
Colonial.—THE PINK LADY. Tuneful and amusing.
Holla Street.—JAMES K. HACKETT IN THE GRAIN OF DUST. Wall Street drama.
Park.—THE COUNTRY BOY. Rural and city comedy well contrasted.
Plymouth.—THE DEEP PURPLE. Rousing melodrama.
Shubert.—JOHN MASON IN AS A MAN THINKER. A substantial contribution to dramatic literature.
Tremont.—THE MAN FROM COOK'S. New musical comedy.

DALY'S—THE FATTED CALF.

Comedy in three acts and four scenes, by Arthur Hopkins. Produced by William A. Brady, Ltd., on Feb. 20.

Mr. Pemberton	Frank Hatch
George Barr	May Milloy
Wesley Wells	Walter Pennington
Mr. Pemberton	Ruth Shepley
Helen Pemberton	Ann Warrington
Doctor Winter	Margaret Greene
Roland Pemberton	Robert Drouet
	Cyril Scott

Everybody is hastening to write a play about the spiritual world, usually settling the geography of that vague region to suit his own convenience. Mr. Hopkins is the latest—undoubtedly not the last—to conduct a tour through the country that Augustus Thomas rediscovered, and to point out landmarks as he sees them. He also employs the epilogue, which is once more becoming fashionable, even in musical comedy, to tell us what we ought to remember, especially about that trip, viz.: minds, condition, acts. This the audience learned from Robert Drouet, who had been spiritually ministering to a demented young lady for three acts, whenever the demands of the plot did not interrupt the treatment.

Truth to tell, the plot did not interrupt any too often, for, although Mr. Drouet makes a very good doctor on the stage, it is not very exciting to watch him pretend to mesmerize Margaret Greene, when you know perfectly well that she is as wide awake as the critics out front.

There was only one such scene, however, and it did not keep Cyril Scott off the stage long. He deserved this concession, because Roland Pemberton came all the way from London to be on the stage—that is, to find out what ailed his sister Margaret. She was suffering from impending insanity, as Roland must have guessed at first sight, for Miss Greene was made up interestingly pallid and acted either limply or hysterically during the meeting—and, in fact, until Mr. Drouet mesmerized her under the yellow lamp. She had fallen into this habit because her mother and father had so persistently told her she was an invalid that she herself finally believed it. Ann Warrington was so realistically funny over Helen that one can readily understand how the girl succumbed to the reiterated assertion, and began to lose her mind.

Mr. Scott and Mr. Drouet, of course, were clever enough between them to find the mind and to return it. Either would have been ineffectual without the other, because Mr. and Mrs. Pemberton couldn't tolerate Dr. Winter, and because Roland didn't realize the necessity of hypnotism, as the author did. Roland, however, made himself solid with his demented sister by agreeing with her that their parents were queer, and that the family—to avoid being poisoned as Helen feared—should eat separately at different restaurants every day. They also bunned the choleric Mr. Pemberton—extra choleric Mr. Hatch made him—off to a sanitarium to be "thumped by thugs" and charged with electricity until he returned chastened just as Helen's cure was effected and the family dining-room was cleared of Roland's trunks to be put to its original use.

Not since Prince Chap has Cyril Scott had so good a role, and he proves his gratitude to the author by playing Roland Pemberton so neatly, so easily, so conversationally that there isn't another point to be extracted from it. His entrance, however, rather blights the rest, for his comedy makes the other roles sink to low water mark, although the author had given them some excellent work in the first scene. From Roland's entrance the play consisted of Mr. Scott, with fleeting help from May Milloy as the Irish maid, Ruth Shepley as his eugenic fiancée, and Ann Warrington as the fussy mamma. Mr. Hatch even grew tiresome with only one string to pluck, and Walter

Pennington was forced to turn George Barr, Helen's despondent suitor, into a very unattractive gentleman. The first scene was a credit to all the actors concerned, however—particularly to the women. Ruth Shepley showed a promising versatility in characterization not to be expected from a Gentleman of Leisure; Margaret Greene made a difficult role ring true; May Milloy was as delightful as her Irish ditty, and Ann Warrington was entirely consistent. The men, though competent, were not nearly so interesting.

The Fatted Calf, however, is not the sort of conglomeration destined for a long run anywhere.

EMPIRE—LADY PATRICIA.

Comedy in three acts, by Rudolf Besier. Produced by Harrison Grey Fiske, on Feb. 26.

Dean Lesley	Henry Stephenson
Michael Cosway	Leslie Faber
Bill O'Farrell	Shelley Hull
Baldwin	Ernest Stallard
Ellis	Lewis Howard
John	Cyril Young
Robert	Frederick Roland
Lady Patricia Cosway	Mrs. Fiske
Mrs. O'Farrell	Emily Fitzroy
Clare Lesley	Maud Gilbert

Perhaps it is a mistake to read a play before seeing it, for the reader is bound to crystallize his impressions of the characters and to be somewhat disappointed in what he sees. For all that, the performance of Lady Patricia is highly diverting to anybody who understands Rudolf Besier's methods. He was concerned with the antics of a sentimentalist, an estimable lady who reveled in her emotions and could quote Swinburne and Stephen Phillips correctly at the moment when her soul was lacerated with most poignant anguish.

Fancying herself dissatisfied with the spiritual adoration of Michael Cosway, Lady Patricia worked herself into an infatuation for her young cousin, Bill O'Farrell, just when Michael was similarly enamoured of Clare Lesley. Although the two young people were properly and mutually in love, they considered themselves entangled with their elderly affinities, until Bill's mother and Clare's father discovered the clandestine affairs and forbade the children to see each other. This stirred them to a disobedient engagement and left Patricia and Michael the luxury of mutual confession and forgiveness.

Although the conventionality of so symmetrical a plot was evident, it did not obtrude as might have been expected, and the second and third acts moved with spontaneity. It must be admitted that a chilly hiatus occurred in the first act, and that it was justified by the situation and by the acting of the supporting cast. Later, however, the audience caught many points which might very easily have failed to carry across the footlights—for example, Lady Patricia's final appearance in luxurious black.

Evidently Americans like broad comedy best, for Mrs. Fiske was most successful when she exaggerated Mr. Besier's lines almost to burlesque. Amusing she was, however, in the best way from beginning to end, for she knew exactly what she was doing, and did it surely and heartily. Her extravagant costumes, her stained glass attitudes, her pseudo-emotional tones, her studied effects, all belonged to the curious Lady Patricia, who yearned for a sensational amour with Bill O'Farrell. It was a clear cut, logical portrayal of the sort of person whom we meet more or less frequently in life and whom we do not often run across on the stage.

Emily Fitzroy and Maud Gilbert played well, within very definite limitations. Neither of them leaped the hedge of convention, which Mr. Besier erected around his comedy, and consequently their impersonations frequently sounded hollow. Largely be-

cause of a metallic voice, Miss Fitzroy was not the comfortable Mrs. O'Farrell of the book, but she played her second act with spicy vigor and assisted Henry Stephenson in making it effective. Miss Gilbert kept in the picture without indicating any very striking qualities in Clare Lesley.

Of the men, Ernest Stallard certainly found the widest field to ramble through, and he just as certainly gave the completest and most satisfactory delineation as the moderate Baldwin, who was considerably mystified by the proceedings of Lady Patricia. Curiously enough, Cyril Young, in another servant role, conveyed the impression of quite as much reality as other actors in more florid parts. Leslie Faber realized the dignity of Michael Cosway and is to be highly commended for the many things he did not do. By methods exactly contrary to Mrs. Fiske's he constructed an uninspired middle-aged gentleman who became silly when he tried to be interesting. It was a difficult and delicate task to undertake, and one that may easily float unheeded by a careless audience, but, to Mr. Faber's credit, he stuck to his histrionic ideal. Henry Stephenson varied as much in his work as did Emily Fitzroy. As the two were playing opposite each other, this may account for the fact that both excelled in the same scene and that both failed at their entrance to keep the shuttle in the air. A comedy as diaphanous as Mr. Besier's demands an unceasingly deft handling of the battledore. Bill O'Farrell in Shelley Hull's version deserved Lady Patricia's palpitations, for he was a big, simple soul, although not so primeval as she chose to imagine him. If Mr. Hull was a little more polished and refined than Bill should have seemed it did not make Bill any less irresistible.

The staging was flawless—two scenes on a platform up in an oak and the third at the rectory. It is always a pleasure to look at the settings provided for Mrs. Fiske.

Although Lady Patricia may appeal to a limited clientele because of the spirit of its comedy, it is decidedly worth the attention of intelligent theatregoers.

NEW AMSTERDAM—OLIVER TWIST.

Drama in five acts and nine scenes, by J. Comys Carr from the novel by Charles Dickens. Produced by Liebler and Company, on Feb. 26.

Mr. Brownlow	Charles Harbury
Dr. Sime	Robert Vivian
Mrs. Bedwin	Jane Wilson
Harry Maylie	Courtenay Foote
Oliver Twist	Marie Doro
Maid	Ada Gifford
Mr. Grimwig	Fuller Mellich
Mr. Bumble	Frank A. Lyons
Mrs. Bumble	Alice Belmont
Tom Chitting	Perceval Clark
The Artful Dodger	Charles Rogers
Charlie Bates	Perceval Vivian
Betsy	Gertrude Boswell
Fagin	Nat C. Goodwin
Ramsey	Alfred Grey
Bill Sykes	Lyn Harding
Nancy	Constance Collier
Monks	Howard Gould
Mrs. Maylie	Susanne Sheldon
Giles	Alfred Hudson
Britties	Frederick Smyth
Rose	Oliver Wyndham
Tohy Crackit	Joseph Valtin
Servant at the Hotel	Godfrey Knowles
Warder	George Walter
Jailor	Vernon Steele

The production of Oliver Twist has every advantage which an all-star cast can furnish, and none of the disadvantages. The personal following of the actors who participated was not strong enough to take any of them out of the picture, consequently a performance is given which, in the main, combines

consummate ability in all the roles with a balance in the work, taken as a whole, which is rare to see. Coming in the year of the centennial of Dickens's birth, Liebler and Company are providing one of the only tributes in the city to the genius of a novelist whose influence on his time was strong, and whose popularity with the mass of people, cultured and uncultured alike, has probably not been surpassed during the past hundred years. The tribute is entirely worthy, and one to be grateful for.

The present version of *Oliver Twist* was prepared for the use of Sir Herbert Tree at His Majesty's Theatre by J. Comyns Carr. Several of the incidents in the original novel are transposed to suit the purposes of a dramatic form; for instance, the facts concerning the birth and parentage of the hero, which came in chapters near the end of the book, furnish the material for the opening speeches of the play. The action begins where Oliver has been rescued from Fagin by Mr. Brownlow, and is sent on an errand with the books, only to be encountered by Nancy Sikes and carried back to the robbers' den. He is employed by Bill Sikes to assist in the robbery at the Maylies home at Chertsey Hall. Oliver attempts to run to the aroused family, is shot by Sikes, and sinks, wounded, on the stairs as the household assembles and recognizes him. Fagin, at Monks's instigation, then undertakes to put Oliver out of the way. The plan is overheard by Nancy, who makes her way to the Maylies with the warning never to let the boy out of her sight. She is spied upon by Fagin as she meets Mr. Brownlow and Rose Maylies on London Bridge and gives them instructions where to find Monks, who holds the proof of Oliver's parentage. Fagin rushes to Bill with the news of Nancy's perfidy, and the murder of Nancy follows. The death of Sikes is described, the restitution of the documents substantiating the facts of Oliver's birth is made by Fagin, who goes mad at the realization that he must die on the gallows. The murder of Nancy took place off stage and was horribly realistic in its suggestion of barbaric cruelty, produced by sound alone.

Too much can scarcely be said in praise of the acting of most of the artists. Nat Goodwin's Fagin, without reservation, is destined to go down into stage history as a notable achievement. The role abounds in opportunities, and there is not a detail of the character which the actor fails to round out thoroughly. The comedy side of the Jew, as well as the sinister qualities of the oily, cruel old devil, was perfectly registered, and the abhorrent ravings of the felon in the last scene fairly pierced one's senses. Constance Collier did a piece of work as Nancy which will also have to occupy first place. She succeeded in clothing the unfortunate mistress of the robber with an emotionalism which was subtly conveyed, and aroused pity for the woman, at the same time resorting to no maudlin or violent means. Her artistic sense in refusing to take a call after the murder of Nancy augmented the impression of her fine acting. Lyn Harding, with his strapping frame, square face and gruff voice, drove home a picture of Bill Sikes such as no reading of the novel could produce. Marie Doro, while having no heavy acting to perform, succeeded in completely obliterating her sex and making Oliver pitiable and appealing. Fuller Mellish must also be accorded full praise for a splendid Mr. Grimwig, while Howard Gould's Monk stood out as a strong characterization. The criminal associates of Fagin were made true to the originals by Charles Rogers, Percival Vivian, Alfred Gray, and Percival Clark. Susanne Sheldon, a very able actress, and Olive Wyndham, with her emotional work ripening, were Mrs. Maylie and Rose. Robert Vivian and Sikes's dog were not up to the standard of the rest of the company.

The settings, especially of London Bridge, were excellent. Hugh Ford believes in soft music during affecting parts, which we think is all wrong. Also the last picture should be clipped off without a day's delay.

DALY'S—THE TRUTH WAGON.

Comedy in three acts, by Hayden Talbot. Produced by Oliver Morosco, on Feb. 26.

Foster Alexander Leftwich
Bruce Forbes Harry Mestayer
Frances Sullivan Frank Sheridan
Ethel Ross Antoinette Walker
Lillian Drew Norma Mitchell
Mrs. Drew Lucile Watson
John Ross James Wilson
Harry Drew Charles Dow Clark
John Ross, Jr. Max Fisman
Vincent Drew Wayland Trask
Hein Dean Muriel Starr
William Dean Edwin Arden
Sammy Georgie Mack

Another gay young hero with a reputation as an idler and a joker is essaying his fortune at Daly's Theatre. Like his predecessor in the *Fatted Calf* last week, he suddenly turns into a successful manipulator of human destinies by an application of unmaturing energy. This time he did it through the purchase of a newspaper, which he dedicated to telling the truth and which he christened with his name. In the course of this unusual task John Ross, Jr., conceived it his duty to oppose the nomination of his father as Governor and to support the reform candidate, who happened to be the ex-proprietor of *The Truth*, and who also had a daughter obviously intended for a hero like himself. With theatrical naturalness, the amateur editor-politician demolished his own man, established his paper as a shining model of veracity, and married the lovely daughter.

Further report on the acting will be printed in the next issue of *The Mirror*.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—The stock company last week gave a good presentation of *The Heir to the Hoorah*. Theodore Friebs acted with his customary self-confidence. William H. Evarts, Robert Vaughan, Priscilla Knowles, Kate Blanke, Marie Curtis, and Angela McCaull continued in popular favor. A newcomer in the company, Wilson Hummel, is a creditable addition to the organization. This week, *The Deep Purple*.

ASTOR.—Raymond Hitchcock closed his New York engagement Saturday, but will return to town for a prolonged stay at some other house. The Greyhound opens to-morrow night. The original company included Henry Kolker, Robert McWade, Jr., Jay Wilson, Elita Proctor Otis, Taylor Wood, Louise Wood, Elmer Grandin, Susanne Willa, Carl Eckstrom, Gladys Murray, Carl Harbaugh, Edward Longman, David Burton, Crosby E. Little, W. A. Lincoln, and Leroy Clemens.

CASINO.—The New York engagement of Sumurun, under Winthrop Ames's management, will close March 9.

CRITERION.—Ethel Barrymore is playing her last two weeks in town at the Criterion, presenting the Barry skit, *A Slice of Life*, preceded by her old comedy success, *Cousin Kate*.

GARRICK.—The Garrick's darkness was dispelled Monday by Louis Mann's *Elevating a Husband*, which somehow or other seems to have a leech-hold on a certain class of theatregoers of this civilized centre.

GRAND OPERA HOUSE.—Chauncey Olcott closed his three weeks' engagement at the Grand Opera House Saturday night. Helen Ware, and her original company, is playing this week in George Broadhurst's *The Price*.

HUDSON.—Madame Simone will open to-night in Louis Parker's translation of Rostand's *La Princesse Lointaine*, assisted by Julian L'Estrange, A. E. Anson, George Farren, Charles Francis, Geoffrey Stein, Gordon Burby, Charles E. Bunnell, Wilfred Forster, Claus Bogel, Winthrop Chamberlain, Frank Richter, F. Broadhurst Vernoy, Edward Lester, George Sheldon, F. L. Davis, and Elaine Inescort.

LYCEUM.—Sir Arthur Wing Pinero's latest comedy and next-to-the-latest play received its New York premiere, under Charles Frohman's management, at the Lyceum last night. Preserving Mr. Panmure is written in the lightest vein. The leading part, by arrangement with Liebler and Company, is played by Gertrude Elliott, and the supporting company comprises, Isabel Irving, Teresa Maxwell Conover, Elizabeth Fagan, Annie Esmond, Mona Hungerford, William McVay, Lumsden Hare, Alexander Scott-Gatty, Frederick Powell, Ralph Nairn, W. H. Dupont, John Rogers, and Charles Dowd.

MANHATTAN OPERA HOUSE.—Law Dockstader's *Minstrels* closed a week's engagement at the Manhattan Opera House Saturday night. Edward E. Rose's play, *The Rosary*, which, by the way, has been thoroughly revised since its original presentation at the Garden last year, is being played this week. Grace E. Reading plays the dual role of the twin sisters.

METROPOLIS.—The Commanding Officer pleased large audiences at the Metropolis last week. Cecil Spooner as Floyd Carroll was better than ever, and received fine support in the other favorites in the company, Rowden Hall, Howard Lang, Ricca Scott, and Gertrude Maitland. All this week daily matinees are being given in celebration of anniversary week of the remarkably successful first year of the Cecil Spooner Stock company. Souvenirs in the form of an illustrated review book of the past year's plays and portraits of the players will be distributed to every one in attendance at both matinee and night throughout the week. Receptions to the public, occurring directly after each matinee, will be given on the stage by Miss Spooner and her entire company. The *Woman in the Case* is the play. Next week, *The Christian*.

PROSPECT.—Triby was presented last week by the Prospect Theatre Stock company. Paul McAllister was unusually good in the role of Svengali, showing beyond doubt that he is an able heavy character actor. Harmon MacGregor was good in the role of Little Billie, and Irene Timmons completely realized the possibilities of the title-role. This week, *Barriers Burned Away*.

WEST END.—The *Million* was presented last week at the West End Theatre, and this popular farce received a fine welcome from good houses. Eugene O'Brien, Taylor Holmes, William Burrell, John A. Butler, and Paul Ker repeated the excellent work which made the piece so popular down town. Irene Fenwick and Kenyon Bishop were very good, and Charles McCarthy gave an excellent impersonation of an irate expressman. This week, *Baby Mine*. Mikal Mordkin, this time direct from the Winter Garden, will dance, after the performance of *Baby Mine*, assisted by Lydia Lopoukova and Pajitkala. The *Baby Mine* company is the original one, including Margarite Clark, Walter Jones, and Ernest Glenning.

CENTURY THEATRE CLUB.

The Century Theatre Club held a comedy day at the Hotel Astor, on Feb. 23, under the direction of Mrs. Gustave Woodson Smith Stevens. The programme included a programme by Laura Sedgwick Collins; solos by Abner Cassidy and Harriet Barkley; scenes from *School for Scandal*, by Ben Greet, Lotta Linthicum, John S. Crawley, Eric Blind, and Seymour Vivian; speeches by Augustus Thomas, Manuel Klein, and William H. Felter; character sketches by Robert Stuart Pigott, and Hawaiian music by W. K. Kolomoku, A. Kalawe, B. Walwaite, A. Kawala, and W. B. Aeko. A tragedy programme will be given next month.

LEE SHUBERT BACK FROM ABROAD.

Lee Shubert returned from Europe on Feb. 17 with his satchel full of new contracts. Gaby Deslys is to come back to the Winter Garden next season, and Martin Harvey is to present here his revival of *Oedipus Rex* as staged by Professor Max Reinhardt, who produced Sumurun at the Casino. Granville Barker and his company will be seen here in repertoire. Mr. Shubert has two new plays by George Bernard Shaw, *Fanny's First Play* and *Major Barbara*, and a new one by John Galsworthy, entitled *The Voyage Inheritance*.

Other productions which Mr. Shubert secured for this country are *Rutherford and Company*, by Miss K. G. Sowerby; *The Perfume Shop*, by Cosmo Gordon Lennox and Leslie Stuart; a two-act operetta, which Mr. Stuart is preparing for the Winter Garden; Leo Fall's new opera, *Poor Augustin*, and a new comedy, *The Five Frankfurters*, by Carl Roessler.

Mr. Shubert will also present here Robert Lorraine in *98:9*, recently shown at the London Criterion, and the kineplasticon motion pictures, which he acquired in Vienna, which, it is said, can be shown in daylight and without the aid of a screen. While in London Mr. Shubert arranged for productions there of *Bought and Paid For* and *Billy*.

RUSSIAN MATINEE.

At the Russian Theatre, formerly the Garibaldi, on East Fourth Street, Paul Orleneff gave a matinee performance of *Ghosts*, by Ibsen, on Feb. 17. One did not have to understand Russian to realize that he gave an artistic delineation of Oswald, or to get a real thrill from his skillful handling of the awful scene which ends the tragedy. Orleneff, of course, lacks the youthful exterior for which one sighs, but he comprehends the mental condition of the unfortunate Oswald.

Both of the ladies, L. N. Liarova as Mrs. Alving and L. A. Koreleva as Regina, made themselves as beautiful as possible, so they seemed more like neighbors of the Garibaldi Theatre than like natives of Norway. M. L. Liaroff played Engstrand like a comedy role in musical comedy, and it did not always harmonize with the Ibsen atmosphere. I. N. Vronsky played Pastor Manders so subtly that the portrait lacked color.

THE IMPULSE OF THE MOMENT.

A one-act play by Channing Pollock and Charles Hanson Towne, *The Impulse of the Moment*, was acted for the first time in New York at Proctor's Twenty-third Street Theatre on Feb. 26, by James B. Cunningham and company. It opens with the familiar situation wherein a woman whose husband is too busy making money to make love is found by the husband entertaining a friend who would be her lover. The meeting of the two men is handled in an original and dramatic fashion that gives the well-worn triangle a novel twist. The playlet went smoothly and was well received. Mr. De Long deserves notice for his acting in the part of the friend.

PHILLIPS'S LYCEUM.

The management of Phillips's Lyceum, in Brooklyn, denies emphatically the report lately circulated concerning its closing this week. No such move is contemplated for this season or next. Mr. Phillips has been ill, but has now entirely recovered. His Lyceum is the oldest stock house in Brooklyn, having been doing regular business since its erection in 1880, with such prosperity that its career is not yet to end.

JANET DUNBAR'S MOTHER DEAD.

Mrs. Zula B. Estey, mother of Janet Dunbar, now playing in *The Return of Peter Grimm* at the Belasco, died at the home of her daughter in West Seventy-ninth Street on Feb. 25. She had been ill since last Spring. Her home was in Kansas City. Besides her daughter, she leaves a son, Harold.

GOSSIP.

Jennie Eustace and Bernice are new members of the cast of *The Greyhound*, which opens at the Astor to-morrow night.

Eugene Walter returned from England last week having seen the London production of his play, *The Easiest Way*, and has completed a new drama to be christened *Fine Feathers*.

Julius Steger is rehearsing a new one-act musical and dramatic act, *Justice*, by Edgar James, to be offered at the Brooklyn Orpheum, on March 11. He will be supported by Adele Clarke, Frederick Enslton, Fred G. Hearn, and George L. Wiseman.

Victor Herbert is composing the music for the new operetta in which Emma Trentini will appear next season.

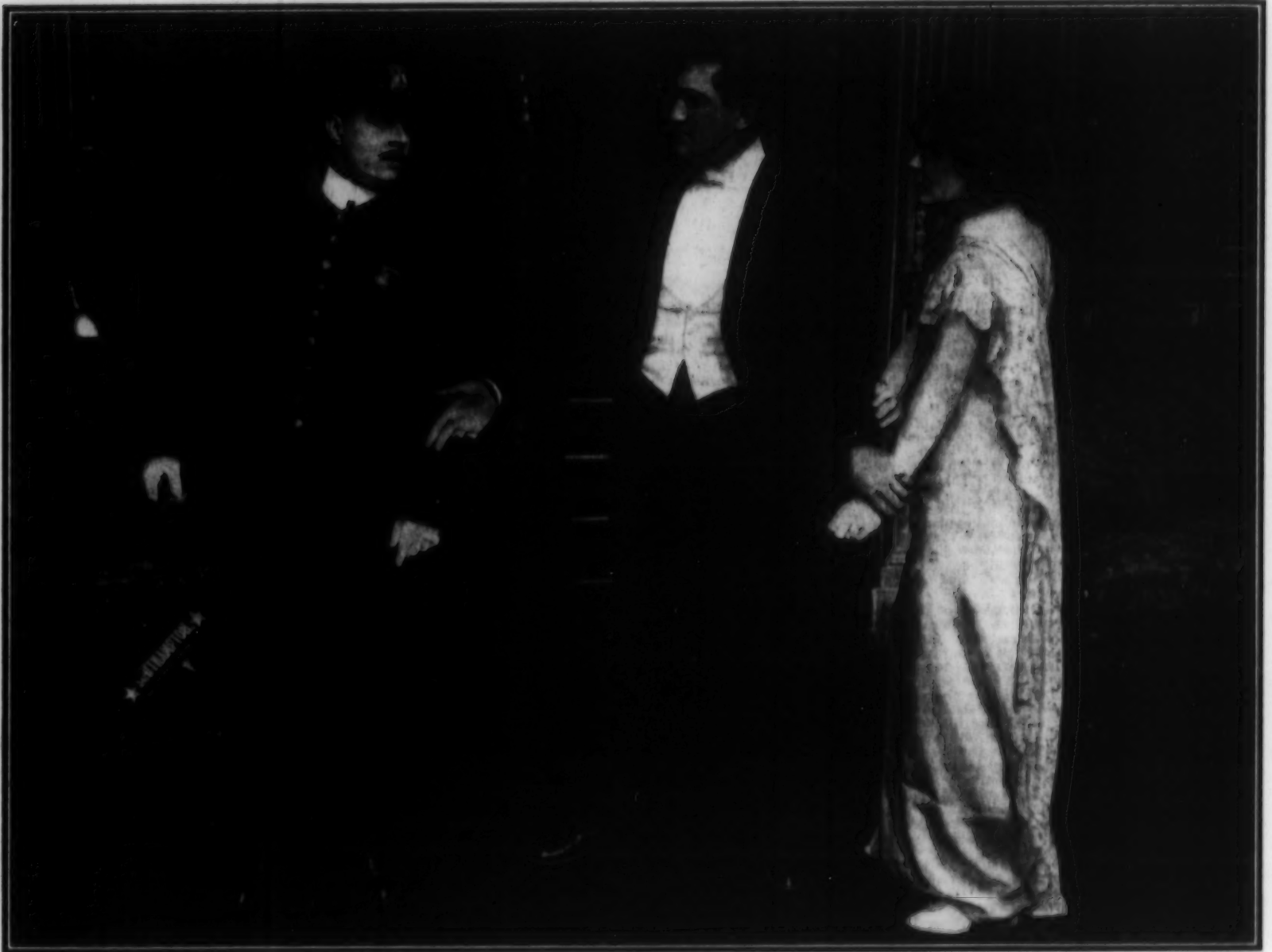
Lillian Albertson retired from the cast of *The Talker* at the Harris Theatre on Feb. 24, and has been replaced by Christine Norman.

Mr. and Mrs. E. F. Albee and their daughter, Ethel Keith Albee, are the guests of B. F. Keith, at Miami, Fla.

Helen Royton sailed on Feb. 24 to study for grand opera with King Clark, in Berlin, and Jean De Reszke, in Paris.

John Barrymore is rehearsing for a new comedy, *Half a Husband*, by W. J. Hurlbut, which will be produced by Liebler and Company.

Flora Zabelle will replace Sophy Barnard in *The Red Widow* next week.



Watts, N. Y.

Wallace Eddinger.

George Nash.

Ruth Shepley.

FROM ACT II, OFFICER 666

PERSONAL

HERRMANN.—Madame Adelaide Herrmann completely mastered the art of magic which was exploited by her late husband, Alexander Herrmann, who died Dec. 17, 1896. She then continued to work with her husband's nephew, Leon Herrmann, who has also recently died. Now Madame Herrman occupies the most honored place among those who amuse by the use of legerdemain.

BLOOD.—Adele Blood's first New York opportunity came last week at the Herald Square, where she is playing the title-role of Everywoman. That she had an extensive experience in several stock organizations enabled her to meet the demands of the difficult role. Miss Blood possesses personal beauty to an unusual degree, and she unites it with a charm and grace of manner thoroughly pleasing. The feminine portion of the audience found much to admire in the sartorial accomplishments of the actress. The role of Everywoman is undoubtedly stilted in places beyond the power of any artist to create the impression of naturalism, but it is much to Miss Blood's credit that she subdued these particular moments. She is surprisingly young for a leading woman of authority, and made her first step into the profession directly from society. Her forbears were journalists, and lived in California. She has domestic instincts, but seems now well on her way toward never having a chance to let them take their course—the usual fate of a prominent actress. Those who witnessed Miss Blood's work in support of Edwards Davis in the one-act plays, *The Unmasking*, *All Rivers Meet at Sea*, and *The Picture of Dorian Grey*, will be pleased to know that their prophecies as to her future are being fulfilled.

CHIPPENDALE.—Through the temporary illness of Julia Marlowe, Lenore Chippendale has been playing many of the leading feminine roles in the Shakespeare repertoire of E. H. Sothern. Miss Chippendale was successful in 1900 in *Superba*, under the name of Lenore Lockwood, when she played the boy's part, Leander. After her marriage to Sydney Mather, she assumed the stage name of Chippendale. She is the daughter of the late Nell Warner, tragedian, and a relative of the late Ouida, novelist. Her success in



Watts, N. Y.

RUTH SHEPLEY

boy's roles should make her *Rosalind* and *Viola* very attractive. In the Fall she appeared as *Blacksmith Bess* in *The Scarecrow* with Frank Reicher. She has played (previously), with the Sothern-Marlowe company.

SHEPLEY.—Though *The Fatted Calf* lasted only seven performances and gave the critics opportunities to say the obvious things about its title anent poor pickings, the work of the cast was generally excellent. Ruth Shepley demonstrated that she can do something

besides be one of the prettiest women on our stage. When seen previously in the season she was a sweet ingenue in *A Gentleman of Leisure*, but as *Wesleya Wells*, she gave something decidedly tinged with what is called character work by the profession. Miss Shepley has previously appeared as *Diana Dinwiddle* in *All For a Girl*. She succeeded *Harriet Worthington* in *A Gentleman from Mississippi*, and then appeared in the out-of-town failure, *Go West, Young Woman*, in December, 1910.

FEALY.—Maud Fealy has been meeting with unusual success in the leading feminine part in support of Holbrook Blinn in *The Boss*. Miss Fealy first attracted attention as the youngest leading woman on the American stage when she played with William Gillette. Her art is now well rounded out, and the press is according her liberal praise. Miss Fealy has just gone to Winnipeg to fill a ten weeks' stock engagement with her husband, James Durkin.

BELL-RANSKE.—Jutta Bell-Ranske, whose work, *Health, Speech and Song*, has attracted the highest praise in England, holds a position of authority on the subject to which she has devoted much study. Madame Bell-Ranske has numbered among her friends many of the foremost writers, singers and artists of Europe. Her recent interest in the American stage should be productive of much benefit to our actors.

NEW BILL FOR WINTER GARDEN.

The Winter Garden is closed this week for rehearsals of a new entertainment, which will be shown for the first time on March 4. The book and lyrics are the work of Harrison Rhodes and Harold Attridge, and the music has been composed by Louis A. Hirsch. *La Imparia*, *Mons. Farina*, *Dolly Dalmer*, *Bert Angere*, and *Clara Faurens* have been imported from Paris for the production, and the others in the bill will be *Lawrence D'Orsay*, *Stella Mayhew*, *Al Jolson*, *Melville Ellis*, *Jobyna Howland*, *Jose Collins*, *Barney Bernard*, *Martin Brown*, *Laura Hamilton*, *George White*, *Kathleen Clifford*, *Melissa Ten Eyck*, *Clarence Harvey*, *Billie Taylor*, *Courtenay Sisters*, *Ernest Hare*, *Lucille La Verne*, and *Doris Cameron*.



THE MATINEE GIRL



"YOU reject certain foods that are not good for you. Why not reject thoughts that are not good for you? When we are as careful of our thoughts as we are of our food heaven will be near," is one of the good lines of Arthur Hopkins's play, *The Fatted Calf*.

Don't tell a soul I told you. You promise? Well, then, I did hear assigned, while I watched the Durbar's riot of color and splendid massing of movement, a reason the moving picture folk were allowed so near the throne of the British Empire that you could see the wrinkles in Queen Mary's gown. The whisperer on my left told me that King George, like his father, is interested in theatrical matters, but King George's is financial rather than artistic appreciation. The starter of rumors told me that King George's private fortune is invested in the color pictures.

On a fair afternoon of these late Winter days you are liable to meet two comely young matrons walking on Riverside Drive, each with one eye of faint interest on the fashionable kaleidoscope of passers-by, but another of deeper interest on three babies in their perambulators. The name of each is of interest to stage folk and audiences. For one is Lillian Albertson, *The Talker*, whose interest in the drama vanishes into nothingness beside her proprietary right in Master Adolph Levy, her golden-haired offspring. The other, who indifferently inquires "What is the stage?" is she whom we remember as Helen Hale, and who is now Mrs. William Hodge, and mother of the wee Misses Martha and Jane Hodge. The young matrons are neighbors on the Drive.

Beverly Sitgreaves is rehearsing a mute in *The Indiscretion of Truth*. But don't waste unnecessary sympathy on Beverly. She surprises you finally by a scream, followed by a torrent of talk.

There is a quaint English air about Margaret Anglin's new home at 67 East Ninety-third street. A stone's throw from Central Park, it has the quietude that the region east of the Park affords. The exterior is of red bricks cemented with white. One mounts by a flight of steps to reach the white mulioned, grille-fronted door.

Within there are high ceilinged rooms, with straight, high wainscoting and light coming from high, many-paned windows, a wide staircase, a drawing-room, dining-room, and library, with the genial glow, yet the gentle severity, of the English home in their mahogany furnishings and old paintings. The star herself gathers strength for her taxing work in a sleeping chamber of gray walls bordered by garlands of pink roses, the low dressing-table draped in white lace caught up with broad pink ribbons, the chairs and divan and even the rugs being of pink and white. Miss Anglin is giving herself the prolonged pleasure of gradually furnishing her home with the things she likes gathered, as she phrases it, from everywhere.

No little girl ever had keener delight in her first doll house than Miss Anglin shows in this, her first permanent abode, since she forsook Government House at Ottawa to follow the roving fortunes of the player.

We all know Marie Cahill, comedienne, Marie Cahill, singer, Marie Cahill, good dresser, but we may have overlooked Marie Cahill, philosopher. In her dressing-room at the Liberty Theatre, between compliments from friends, she shuffled out of her lilac domino and into her white morning frock, with these words, accompanied by a wise wag of her blonde head:

"We can't please everybody. Joseph Jefferson said: 'If you please one-tenth of the people you will be able to fill theatres faster than they can be built.'"

Jobyna Howland, as divinely tall as ever and more beautiful since her communion with nature at Shadow Lawn, her country place in Canada, is rehearsing for a new feature at Winter Garden.

Gladys Lewis, a statuesque Californienne of twenty, has attracted the attention of the magnates who survey vaudeville sketches through a microscope. Miss Lewis is the author of *The Tiger Lily*, the boldly told story of the death of the former President of France and the possibly romantic circumstances said to have attended it. The playgoers of the Harlem



LILLIAN ALBERTSON AND SON

Opera House saw Madame Steinhell represented as "the Tiger Lily" in the tragedy of France. Gaby Deslys, after an interview with the young writer, made an arrangement to have a first reading of all the California girl's playlets, with a view to their production in Paris.

Manager Cort, it is whispered about the Rialto, has forbidden any more pausau (the native feasts of the Hawaiians) by members of *The Bird of Paradise* company. Mr. Cort says poi, nutritious for the Hawaiian stomach, causes dire conflict in American interiors. Besides, awa, the native drink, has an awful effect upon players.

It may be Guy Bates Post was so sleepy after the last Honolulu party that he forgot the poetic speech about the climate, so sensuous that its "flower fingers get into your brain." It quite overcame Mr. Perry, the missionary, who was absent throughout his scene, the girls in the scene manufacturing lines to fill in, while the savior of island souls slumbered in his dressing-room.

The old sex slander, that women are the foes of women, still raises its foul head. Yet Eva Davenport, who was once in the company with Lillian Russell, was recently interviewed on tour with *The Kiss Waltz*, in this fashion:

"I am glad to see that Lillian Russell has got it over again with Weber-Felds. There is a wonder woman, God bless her! I never heard her say an unkind word about a soul, not even the gas company on bill day. She is generous to a very big fault. She helps so many people. Her daughter and mine went to the same school, a convent at Fort Hamilton. How old did you say she is?" ventured a hardy inquisitor.

"I didn't say," returned the comedienne blandly, "for I don't know. But I do know that she looks twenty-five."

At Larchmont a pretty brown and white cottage that is being renovated—and a garage built in its side yard—is an object of interest to passing motorists. It is pointed out as the Summer home of the late Joseph Humphreys, that popular stage-manager for the Charles Frohman enterprises. One of the little human interest stories that grip our hearts and give a choking sensation to our hard, Broadway-going throats, is woven about that neat house with its many windows, like wide-open eyes. This house was given by Mr. Humphreys as a birthday token to his bride, and she in loving thoughtfulness of providence for him returned the surprise by going the next day to the lawyer who had drawn up the deed for the property, and making her will, leaving the house to her husband. "Joe" Humphreys and his wife were both of the frail-bodied order of folk. Physicians shook their heads forebodingly over each, yet it was the man and

the stronger who was exiled to Arizona, and who, returning from London, where he had been staging a production, died as the returning ship sighted land at Nantucket. Daisy Humphreys, the pet, as she has always been the staunch friend of the profession since her debut as Susan in *Held by the Enemy*, when she became the bride of the stage-manager at fifteen and retired to play her engagement as wife, is living in the Larchmont cottage this season between the passing of one tenant and the coming of another. Every object in the house; from the rusty knocker on the door, brought from the house of Garrick, to the armor in the hall, which Mrs. Humphreys has given to be added to the stores of David Belasco, is a memory.

Melville Ellis, arriving at a Southern town and inquiring where he was placed on the vaudeville bill, was assured that he had a most desirable position. "You're right after our Princess" was the suavity from the Southern playhouse owner.

"M'm." Mr. Ellis straightened his shoulders and scanned his immaculate trousers for a possible wrinkle. He adjusted his tie and patted his golden temple lock. "The Princess Rajah!" he murmured. "Ah! Very well. Very well, indeed."

Waiting in the wings for a close glimpse of the Oriental charmer, he stepped back when a rude prop told him to "get out of the way, there." The sharp tread of four iron shod feet smote his sensitive ear. "Our Princess" was a horse.

Ben Johnson has invented a dramatic tool, or asset, which contains a practical hint to any Thespian. Glanced at casually it seems a picture scrapbook. His four-year-old daughter, Dorothy, has catalogued it as "Bennie's picture book" and placed it next to her Mother Goose Melodies in the bookcase.

The juvenile looking book is a neatly and thoughtfully arranged collection of magazine prints of portraits of world leaders among artists, actors, sculptors, painters, philanthropists and statesmen. Walt Whitman's bearded face and huge form, Swinburne's delicate, pointed visage and straggling moustache, President Faure's agricultural aspect, the union of strength and delicacy in St. Gaudens's face, and the yet more pronounced union in his hands, the scimitar-like eyes looking out of the plump, encompassing face of Rodin, Masterlinck's dreamy eyes in schoolboy's face—give their respective hints of the makeup for a poet, a statesman, a sculptor, painter and philosopher, of their period.

John Barrymore is of the opinion that the best humor, because the most unconscious, is that of the streets. He believes that White Wings and Jehus possess the greatest amount of it. To illustrate, he told at the Lambs' of his encounter with the Jehu, who was driving him up Ludgate Hill. Leaning out of the window, he chided the driver for his snail-like pace.

"We're not going to a funeral, you know," he protested.

"No," replied the red-faced flicker of the whip, "nor to a fire neither."

To the tall goddesses of the stage has been added Mary Lawton in *The Case of Becky*. Miss Lawton is of height as divine as the Junoesque Nance O'Neill and the stately Jean Newcomb.

That babylike beauty, Kathleen Clifford, says the compliment of which she is most vain came from no mere man but from a "transcendently lovely woman." "It was from Annette Kellermann," said she, "and the compliment was on the possession of what few women possess, a 'ninth rib.' By the ninth rib she means firmness or standing out of all the lower ribs, making the corset unnecessary. Miss Kellermann says that after herself I have the loveliest figure she ever saw."

And Miss Clifford turned to James Clarence Harvey to talk of his projected dramatization of "The Prince and the Pauper," which she says Mark Twain gave him full permission to dramatize in any way, and by the introduction of any other characters he chose.

THE MATINEE GIRL.

MORDANT AND ATWELL.

Edwin Mordant and Grace Atwell and their long tour in *The White Slave* at the Majestic Theatre, Jersey City, this week. The revival of this melodrama has been notably successful, attracting splendid business at all times. The earnestness of the acting company has been a tremendous factor in attaining these results. In the leading role of Clay Brittain Mr. Mordant has been eminently successful, while Miss Atwell secured stellar honors by her artistic performance of Lisa—the white slave. They have been generously received by the press and public during the entire season. Mr. Mordant was remembered for his powerful renderings of Stephen Ghent in *The Great Divide* and the dragoon in *The Servant in the House*; Miss Atwell for her excellent comedy work in *Seven Days*.

LEWIS WALLER TO STAR HERE.

Lewis Waller, who has played the principal role in *The Garden of Allah* ever since its production at the Century Theatre, will retire from the cast in a few weeks and appear, under his own management, in a revival of *Monsieur Beaucaire*, in which play he had pronounced success in London. While acting at the Century, Mr. Waller has produced and managed *The Butterfly on the Wheel* at the Thirty-ninth Street Theatre, and it is his purpose to make sundry other productions in this country, possibly offering us opportunities to see his own performances in several of his London successes.

The date and place for the presentation of *Monsieur Beaucaire* have not yet been announced, though rehearsals began on Monday, and Mr. Waller is bringing from England for the revival Grace Lane, who was his leading woman in London when he first acted *Beaucaire* in 1901; Frank Wolfe, and Reginald Dane.

SUIT ABOUT THE WOMAN.

Abraham Goldknopf brought suit on Feb. 21 against David Belasco and William C. De Mille, contending



EDWIN MORDANT AND GRACE ATWELL

that the plot of *The Woman*, their present production at the Republic Theatre, had been appropriated from a play of his own, *Tainted Philanthropy*, written in 1910. The defendants denied that they had ever seen or heard of the plaintiff's play, and argued that *The*

Woman actually had been written long before the date claimed for his own drama by the complainant.

REFLECTIONS.

Charles Frohman states that, despite reports to the contrary, the play, *Bella Donna*, now being acted at the St. James Theatre, London, has not yet been assigned to any American actor or actress for performance in this country.

John Drew's season will continue until May 23, when he goes to London, Paris and Berlin to accept various engagements and to fulfill invitations to deliver informal addresses on the stage. In Paris Mr. Drew is to speak before the Society of French Authors in their own tongue.

Cecil Raleigh's play, *The Great Millionaire*, has been forbidden in Germany, where it was deemed likely to cause Socialistic outbreaks.

Manager Arthur Collins, of the Theatre Royal, Drury Lane, London, was in New York last week to see *Everywoman*, which he will produce in England.

Cohan and Harris have organized a second company to present *Officer 666* in Chicago next week. Douglas Fairbanks and John Milton will play the chief roles.

The degree of Doctor of Laws was conferred upon Dr. S. Weir Mitchell by Johns Hopkins University on Feb. 22.

Charles Frohman was able to leave his apartments in the Hotel Knickerbocker on Feb. 22 and visit his Empire Theatre for the first time in a month.

Margaret Illington seems to have captured Chicago. One critic says: "At last the Cort Theatre has a real success"; and another, "Chicago has become Illington crazy."

Edith Wynne Matthison has been engaged for *The Terrible Meek*, to be produced at the Little Theatre matinees.

THE STAGE BIRTHDAY CALENDAR



WINIFRED FRASER

February 28.

CHRISTIE MACDONALD, now firmly established as a comic opera star, at present playing her second year in *The Spring Maid*.

ISABEL IRVING, who the night before her celebration of this birthday will have appeared for the first time here as Mrs. Panmure in *Preserving Mr. Panmure*, at the Lyceum Theatre.

HALE HAMILTON, whose name has taken on a special significance during the past year through his portrayal of the name part in *Get-Rich-Quick Wallingford*.

GERALDINE FARRAR, one of the leading prima donnas at the Metropolitan Opera House since 1906, probably her greatest success being *Madame Butterfly*.

FREDERICK GOTTSCHALK, seen on tour the fore part of this season as Lord Ellerdine in *A Butterfly on the Wheel*, under Charles Frohman's direction.

E. SOLOMON POWELL, now in third consecutive season as *Forbes* in *The Bachelor's Baby*, supporting Francis Wilson.

JULIAN NOA, specially popular in stock company circles, at present a member of the organization at the Academy of Music.

MAYN KILSO, who plays character parts in musical comedy, lately seen in the burlesque of *Hell at the Folies Bergere*.

LEANDER RICARDSON, the well-known writer and dramatist, at present associated with the business forces of William A. Brady.

GUSTAVE KREMER, who used to be so prolific in his musical compositions, many of which were heard at the Casino, and composer of *Two Little Brides*, in which James J. Powers is to star.

EARLE WILLIAMS, recalled in *The Third Degree*, *The Call of the North*, and *The Chorus Lady*, and more recently prominent in the motion picture world.

February 29.

WINIFRED FRASER, the charming English actress, now in her second season as Miss Barbara Pennymint in *Pomander Walk*.

SEDLBY BROWN, the well-known dramatist and stage director and who for a number of years has been associated with theatricals in Los Angeles.

CHARLES DIRDEN PITT, the clever son of a clever mother, now in his second year as producer and stage director at the College Theatre, Chicago.

ALICE JOHNSON, who for four consecutive seasons played the role of the Comtesse Champigny in *The Man from Home*, supporting William Hodge.

HARRY MESTAYER, than whom no more popular actor ever played in stock in Los Angeles, and who has lately played in the East in *The Penalty*, *The Great Name*, *Love and Politics*, and *The Fox*, and now in *The Truth Wagon*.

March 1.

ANNE SUTHERLAND, this season playing *'Frisco Kate* in the Western company of *The Deep Purple*.

GILMORE SCOTT, for over ten years under David Belasco's management, appearing in *Zaza*, *Du Barry*, *Adrea*,



HARRY MESTAYER



SEDLBY BROWN



CHARLES D. PITT



ALICE JOHNSON

FLORENCE KAHN, the former exponent of Ibsen and who became Mrs. Max Beerbohm two years ago, since when she has not appeared behind the footlights.

TUNIS F. DEAN, whose name is synonymous with courtesy and consideration, this season being manager of the Academy of Music, Baltimore.

JOHN STOKES, who is playing in vaudeville in the sketch, *The Baby*, in the support of his wife, Emma Dunn.

March 4.

MAUDE FEALY, who is to shortly reappear at the head of her own company, playing the title-role in *The Right Princess*.

JULIE STOKES, late star of *The Master of the House*, and now returned to vaudeville, presenting *The Fifth Commandment*.

ANN TASKER, who is having a busy season of it, thus far having played in *Madame Sherry*, *The Opera Ball*, and *The Spring Maid*.

CHANNING POLLOCK, who, along with Renold Wolf, wrote the book and lyrics of *The Red Widow*, Raymond Hitchcock's great success.

LOUISE FARNUM, who plays character roles in stock, now with the Orpheum company, Cincinnati.

CHARLES LOVENBERG, for many years manager and representative for Keith's Theatre, Providence.

VIOLET McMILLEN, who has played in many musical comedies, such as *The Show Girl*, *Flo Flo*, *The Wizard of Oz*, *The Time*, *The Place* and *The Girl*, *The Young Turk*, and *Girls*.

STUART WALKER, this season stage-manager of *The Woman*, having been associated with the Belasco forces for a number of years.

ROSE WINTER, who has succeeded Maud Lambert as Mrs. Madison Park in *Over the River*, with Eddie Foy, at the Globe.

LAWRENCE EDDINGERS, seen earlier in the season in *Maggie Pepper*, and now in *The Quaker Girl*, at the Park Theatre.

CAROLINE CLEMONS, recently on tour in *The Pink Lady*, and now a member of the musical stock at the Empire Theatre, Paterson.

SUMNER GARD (and not Nov. 4, as previously printed), who has lately concluded a lengthy engagement in *The Spendthrift*.

March 5.

KATHERINE WITCHIE, a name new to Broadway, and who did a clever dance in *The Enchantress*, supporting Kitty Gordon.

DE WITT NEWING, who received his early training with the Duncelly Stock at the Murray Hill, and who is now with the Richmond Stock, Troy, N. Y.

HENRY COOTE, on tour for a second season in the leading role in *The Chocolate Soldier*.

PHILIP HALL, the eminent critic and reviewer, on the staff of the Boston Herald since 1903.

JOHNSON BRISCOE.

The Rose of the Rancho, *The Warrens of Virginia*, and *Is Matrimony a Failure*.

CARL ECKSTROM, recalled in *The Shepherd King* and *Seven Days*, and now playing one of the leading roles in *The Greyhound*.

BERNICE GOLDEN, who was on tour the fore part of this season as Barbara in *The Piper*, under the direction of Winthrop Ames.

J. COMYNS CARR, the eminent English dramatist, whose story of King Arthur was produced here seventeen years ago by Henry Irving and Ellen Terry, and author of the version of *Oliver Twist*, now at the New Amsterdam.

LOUIS KAUFMAN ANSPACHER, author of *An Embarrassment of Riches* and *A Woman of Impulse*, and who hopes for a Broadway hearing for his latest play, *Glass Houses*.

AILEEN FLAVEN, remembered in the original production of *The Lily*, and now on tour with Frank Daniels in *The Pink Lady*.

DENIS CLEUGH, now appearing at the Thirty-ninth Street Theatre as Stuart Menzies in *A Butterfly on the Wheel*.

FRANK BRODER, who appeared at the Comedy Theatre early in the season as Larry in *Speed*.

MARCITA ESMONDE, who distinguished herself some years ago as Olive de Carteret in *Sporting Life*, afterward in *Ann La Mont* and *Girls*.

JOHN B. MAHER, who last appeared on Broadway in *An Old New Yorker*, at Daly's Theatre with Thomas A. Wise.

March 7.

EDWIN MILTON ROTE, author of *Friends*, *Captain Impudence*, *My Wife's Husbands*, *The Squaw Man*, *Cleo*, *The Struggle Everlasting*, and various other plays.

NORMA WINSLOW, whose last important Broadway appearance was in the original production of *Over Night*.

MAY HENGLE, of the dainty Hengler sisters, well known to lovers of musical comedy and vaudeville.

ELLEN MORTIMER, whom we specially remember as Esther in *Ben-Hur* and with Lillian Russell in *Wildfire* and *The Widow's Might*.

BARTLEY MCCULLUM, the popular delineator of rural character plays, and famed as a stock producer and manager.

March 8.

ADA RENYE, the English music hall artist, who this season has made her American debut, touring with great success over the Orpheum circuit and soon to appear in New York.

AL. H. WILSON, than whom there is no more popular touring star, his most recent offering being *It Happened in Potsdam*.

THEODORE KREMER, whose former prolific output of melodramas has abated somewhat, owing to a change of taste in theatregoers in recent seasons.

THE NEW YORK DRAMATIC MIRROR

ESTABLISHED JANUARY 4, 1879

Published every Wednesday in New York

Entered at the Post Office as Second Class Matter

THE DRAMATIC MIRROR COMPANY

HARRY A. WILSON President
HAROLD W. CHAPMAN Sec'y and Treas.
LYMAN O. FISK Manager145 West Forty-fifth Street, New York
Telephone—Bryant 8360-8361Registered Cable Address "Drammirror"
Chicago Office, Grand Opera House Annex
123 North Clark Street

Otis L. Colburn, Representative

SUBSCRIPTIONS

One year, \$4.00; six months, \$2.00; three months, \$1.00. Foreign subscription, one year, \$5.50; Canadian, \$5.00, postage prepaid.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton and Regent Streets, and Dav's Agency, 17 Green Street, Charing Cross Road, W. C. The Trade supplied by all News Companies.

ADVERTISEMENTS

Twenty-five cents an agent line. Quarter-page, \$35.00; Half-page, \$65.00; One Page, \$125.00. Classified Rates on Request.

BURLESQUE MANAGERS INDICTED.

Under investigations of the Interstate Commerce Commission in Cincinnati, a Federal grand jury on Feb. 20 indicted the Columbia Theatrical Amusement Company of New York, Rudolph K. Hynicka, director of that company; James E. Fennessy, secretary of the Empire Circuit Company; the Heuck Opera House Company of Cincinnati; three railway companies and two general passenger agents. It is charged that the theatrical men and concerns were in collusion with the railways in receiving rebates for transportation expenses of burlesque companies. The rebates are alleged to have been accomplished under the guise of payments for advertising.

PAGEANT OF DARKNESS AND LIGHT.

Rehearsals have commenced for an elaborate allegorical Pageant of Darkness and Light, soon to be given at the Music Hall, Cincinnati, and to enlist the services of fully 5,000 persons. The book of the pageant has been written by John Oxenham and Hamish McCunn, and it will be directed by Percy J. Burrell, Hazel MacKaye, and William P. Adams. The principal parts will be enacted by Frank J. Lowe, John Dodd, Edward Christina, Mrs. Gertrude Elmer Boyd, Elsa Marshall, Mrs. Thomas Olsen, Stanley Baughman, Elisabeth Pilckhaun, Rev. A. W. Fortune, Daniel Matthews, Anna Rodgers, Lillian Cook, Ceresa Van Gordon, Eleanor Bain, Tirah Grasselle, and Housgard Nielsen.

GOSSIP.

Los Angeles is considering an increase of the license fee on billboards from \$50 to \$100 a quarter.

The aldermen of Beverly, Mass., have declined to grant to Joseph A. Appleton permission to erect a new theatre in Wallis Street in that city.

Marie Dressler has gone in for sign painting, and her efforts in this line of art attracted much attention in St. Louis last week.

While Manager Heckler, of the Opera House, Ashland, Ore., was away recently, his wife was the acting manager. Esther Rujaro, agent of The Squaw Man, arrived, and the two women billed the town.

Florence Walton and Maurice were added to Over the River at the Globe Theatre last week.

Leopoldine Konstantin, now in Sumurun, will play Light in the Berlin production of The Blue Bird upon returning to Germany.

The owners of the Ansonia Hotel have sued Florence Ziegfeld, Jr., for \$1,896.85, alleged to be due for rent of an apartment, meals and laundry. The defendant denies any knowledge of the debt.

Mrs. Maybelle Mamlock (Maybelle Deane) was awarded an interlocutory decree of divorce from her husband, Arthur Mamlock, in Brooklyn, on Feb. 21, and sailed the next day for Australia.

Kismet Lodge, Mystic Shriner, attended the performance of Kismet at the Knickerbocker on Feb. 21, in honor of Otis Skinner.

William J. Glaser, four years treasurer of the Faribault Theatre, Faribault, Minn., has secured the lease for a term of years. The theatre was formerly under the management of L. H. Dibble.

Charles W. Butler was awarded a decree of absolute divorce from Alice Butler on Feb. 22.

Alfred H. Brown, M. A., gave on Feb. 16 at the Brooklyn Academy of Music a lecture on "The Drama as a Social, Moral and Intellectual Force."

Other lectures are to follow. "We must come to a consideration of the drama," said Mr. Brown, "as having a value that is equal in its class and degree to the university and the schools."

C. William Kolb has returned to San Francisco, and arrangements are in progress whereby the firm of Kolb and Dill may be seen together again.

Consul, the eminent chimpanzee, coming hither to appear in vaudeville, distinguished himself on shipboard by grabbing and wrecking the hat of a London woman who wished to interview him.

Madame Maurice Maeterlinck (Georgette Le Blanc) reached Paris on Feb. 22 and reiterated her enthusiastic endorsement of this country and its people.

A decree of separation from her husband, Albert Gallatin Wheeler, Jr., was granted on Feb. 22 to Claudia Carlstedt Wheeler, Mr. Wheeler being ordered to pay her \$500 a month alimony.

Francis T. Boylan, broker, and Elleen De Roche, who recently appeared in vaudeville, were married in Jersey City on Feb. 20.

Ian MacLaren and Laurette Taylor will appear together in a playlet at the forthcoming Actors' Fund benefit.

George A. Poggi and Company, of Liverpool, brought suit last week against Nat C. Goodwin for \$350, alleged to be due as balance of a \$750 order for liquors delivered to the actor in California.

Twenty-two persons were injured in a riot in the Theatre Vincente, Braga, Portugal, on Feb. 23. Troops were called out to quell the disturbance, but a fire hose proved more efficacious.

Edith Cline Ford was heard at the Waldorf on Feb. 23 in a recital of Peer Gynt, being assisted by Gustave L. Becker.

Florence Victoria Grant, one time telephone artist in the office of Manager Henry B. Harris, is now in the chorus of his production, The Quaker Girl.

Louis A. Simon returns to vaudeville this week, appearing with Kathryn Osterman in A Persian Garden at the Colonial Theatre.

Joseph Conyers in Our New Minister, after a successful season, has closed for Lent, reopening on April 8.

A new three-act comedy, The Modern Way, by the English novelist, Mrs. W. K. Clifford, will have its first presentation at the third matinee of the season to be given by the American Academy of Dramatic Arts on Feb. 29, at the Empire Theatre. A one-act play, Publicity, by MacGregor Bond, will precede the longer play.

Constance Skinner, novelist and playwright, has written to Walker Whiteside a long letter commending his production of The Typhoon. "It is," she writes, "a perfect performance."

The four companies in Charles Klein's The Gamblers showed an aggregate profit for last week, ending Feb. 17, of \$6,408. It is estimated that the profits for the four companies on the season will reach \$150,000.

The Seumas MacManus Players, presenting A Lad from Largsmore, have been engaged for the Orpheum circuit in vaudeville.

Isaac Hamilton, a salesman of 507 West 171st Street, was taken ill during a performance of Dismal at Wallace's Theatre on Feb. 22, and died in Manager Charles Burnham's office before a physician could be summoned.

Herbert S. Frank's playlet, The Greater Power, will soon be produced in vaudeville by Jack Meyers.

Truly Shattuck denied last week that her recent illness had resulted in partial paralysis. She expects to be able to resume her stage work soon.

A statue of Henrik Ibsen will be unveiled in Como Park, St. Paul, Minn., on May 17, the anniversary of the independence of Norway.

Pearl Reed brought suit in Cincinnati on Feb. 16 for divorce from her husband, Percy Reed, and decision was reserved. She is his second wife and he her fourth husband.

Christie MacDonald has gone in for literature and is writing for the papers a series of essays on vocal culture.

AMATEUR NOTES.

Louisiana was given at the Clinton, Ia. Theatre on Feb. 8 and 9 by amateurs directed by Miss M. C. Mathews.

The Field and Forest Club, of Boston, played The Lamp of Liberty, an original play by Lillian B. Chandler, of Dorchester, on Feb. 20, and folk dances were given by Minnie C. Clark, Mary Haines Hall, and Margaret Stewart.

Two original plays, The Spirit of Bygone Days and Betsy Ross's Times, were given by pupils of the Blackinton School, Orient Heights, Mass., on Feb. 20, the players including John Maley, Amadeo Bonjorno, Frank McLaughlin, Joseph Sacco, Albert Basso, Fred Goodwin, Walter Bonhugh, Walter Masuccio, Herman Wasson, George Usciglio, Frank Amanti, Robert Kincaid, John Stewart, Charles Miller, Helmut Nelson, Rose Santosuosso, Dorothy Cavich, Susan McDonald, Doris Crowley, Ednah Brandt, Grace Solari, Lillian Graham, Hannah Gott, Lucinda Lemos, Victoria Lovett, Honietta Gioia, Florence Silva, Katharine Cunningham, Marion Whelan, Sylvia Solari, Katharine Capello, Agnes Ferrari, Madeline Canino, Lena Palladino, Grace Ardini, Florence Zunino, Alice Grady, Irene Briand, Harold Crowley, Christine Swanson, Gladys Magrath, Genevieve Marotta, Florence

Branco, Marion McNaughton, Florence Dondero, Isabel Smith, Laura Perroni, Elsa Palladino, Marjorie McLaughlin, Edna Wise, Mary Maley, Hildreth Gardner, Beatrice Smith, Mary Hutchinson, Mildred Casale, Robert Masuccio, and Domenic Famolari.

The College Widow was presented by Zanesville, O., amateurs at the Weller Theatre, Feb. 16. The players, coached by Manager William Canning, of the Weller, and Levi J. Burgess, were Florence Fraser, Mr. Canning, Roy Dodd, Tom Trainer, and Margaret Sutton.

Company C, Second Regiment, N. B. B. A., presented A Little Savage at the Beecher Memorial Congregational Church, Brooklyn, on Feb. 15, the cast including Harry Moore, Harold Roseman, A. Deitch, Fred Hohman, May Deitch, Lavina Brown, Jessie Campbell, and Ethel Moore.

The Girls' High School Alumni Association played The New Lady Bantock at the Masonic Temple, Brooklyn, on Feb. 15. In the cast were Jeanne P. Dreyfus, William Neilson, Daniel A. Boyle, Lottie Adams, Margaret Keenan, Adrian Moynahan, Elizabeth Reilly, Edwin Redmond, Frederick Keck, Emma Heischmann, and Isabella Beggs.

The South End Athletic and Social Club, of Lockport, N. Y., gave their second annual minstrel performance in the Hodge Opera House on Feb. 19. William Ferris, Stella May Weber, and Clarence Wicker made hits.

The Iroquois Club of Decatur, Ill., gave a musical comedy at Powers's Theatre in that city on Feb. 20. The participants were Minerva Campbell, Mrs. Clarence Tohill, J. Ben Ward, Mrs. C. Dale McMennaney, Claire Watson, Lucien Segar, Tom Gilliland, Walter Irwin, J. B. Michael, Fale Hurd, Eddie and Leo Hays, Alorton Freeman, Mrs. George Prescott, Leo Freund, Charles McMahon, Cody Holmes, Blanche Moore, Gertrude Adams, Frank Rehling, Jr., Lester Rehling, Elizabeth McCoy, Nell Sine, May Reedy, Clarence Heger, Forrest Guyant, Margaret Walters, Nettie Bourland, Florence Bourland, Ruth Abbott, Lucille Weatherby, Bertha Adams, Mr. and Mrs. Neil Sine, Chester Stafford, R. C. Humphreys, Luther Yantis, Fred Farber, and Harry Bloomquist.

VARIETY HOUSES.

ALHAMBRA.—Edna Carus, Boston Fadettes, Charlotte Perry and company, Kaufman Troupe, Tempest and Sunshine, Hayes and Johnson, Hilda Hawthorne.

BROADWAY.—Mein Liebschen, Claude and Fanny Usher, Tom Edwards, Mr. and Mrs. Jimmy Barry, Nolette, Welch, Mealey and Montrose, Haydn, Borden and Haydn, Mr. and Mrs. Darrow.

BROADVIEW.—Amelia Stone and Armand Kall, Paul Dickey and company, Cesare Nesi, Bert Kalar and company, Great Richards, Morris and Higgins, Gerald Griffin and company, Henry Olive and company, The Satusdas, Rosaire and Doretto.

COLONIAL.—Louis A. Simon and company, S. Miller Kent and company, Seattle and Babe Bonita, Arthur Deacon, Great Richards, Morris and Allen, Howard's Animals, Vittoria and Georgetta.

FIFTH AVENUE.—Mila, Dazie, Willis Holt Wakefield, Redini and Arthur, Willie Brothers, Stepp, McMillen and King, O'Brien-Havel company, Hawis and Voe Kaufman, Richards and Montrose, Zeno, Jordan and Sene.

GREENWICH.—Brice and King, Dinkelspiel's Christmas, Frank Morrell, Colonial Septet, Four Hanlons, Kaufman Sisters, Walsh, Lynch and company, Bell Boy Trio.

HAMPSHIRE.—Stella Hammerstein and company, Blossom Seeler, York and Adams, D'Armond and Carter, Edwards, Ryan and Turner, Hickey's Circus, Perry and White, Solisell Brothers and company.

OPERA.—Frank Keenan and company, Thos. A. Wise and company, Kate Ellmore and Sam Williams, Gladys Clark and Henry Beraman, Three White Knees, DeWitt Burns and Torrence, Silvers, Diero, Rayno's Dons.

CURRENT AMUSEMENTS.

Week ending March 2.

ACADEMY OF MUSIC Stock co. in The Deep Purple—182 times, plus 12 times.

ALHAMBRA—Vaudeville.

ASTOR—Commencing Feb. 29—The Greyhound.

BRONX—Vaudeville.

CASINO—Sumurun—7th week—50 to 57 times.

CENTURY—The Garden of Allah—19th week—155 to 160 times.

COLONIAL—Vaudeville.

COLUMBIA—Belles of the Boulevard.

COMEDY—Runty Pulls the Strings—21st week—154 to 162 times.

CRITERION—Ethel Harrington in Cousin Kate—34 times, plus 8 times.

DALY'S—The Truth of Wagon—1st week—1 to 8 times.

EMPIRE—Mrs. Fiske in Lady Patricia—1st week—1 to 8 times.

FULTON—Elsie Ferguson in The First Lady of the Land—66 times, plus 3d week—19 to 26 times.

GAIETY—Officer 666—5th week—35 to 42 times.

GARRICK—Louis Mann in Elevating a Husband—45 times, plus 1st week—1 to 8 times.

GEORGE M. COHAN'S—George M. Cohan in The Little Millionaire—23d week—175 to 182 times.

GLORIA—Eddie Fox in Over the River—5th week—59 to 66 times.

GRAND OPERA HOUSE—Helen Ware in The Price—81 times, plus 8 times.

HARRIS—The Talker—8th week—55 to 65 times.

HERALD SQUARE—Everywoman—180 times, plus 2d week—10 to 18 times.

HIPPYBROOME—Around the World—24th week.

HUDSON—Commencing Feb. 28—Mme. Simone in The Lady of Dreams—5 times.

HURTING AND SEASONS—Troadero Burlesquers.

IRVING PLACE—Das Suesse Maedel—1 time: Die Schone Helena—7 times.

KEITH AND PROCTOR'S FIFTH AVENUE.

Vaudeville.

KNICKERBOCKER—Otis Skinner in Kismet—10th week—76 to 83 times.

LIBERTY—Marie Cahill in The Opera Ball—3d week—17 to 24 times.

LYCEUM—Commencing Feb. 27—Gertrude Elliott in Preserving Mr. Pannure—7 times.

LYRIC—Little Boy Blue—14th week—110 to 117 times.

MANHATTAN OPERA HOUSE—The Rosary—8 times, plus 8 times.

MAXINE ELLIOTT'S—The Bird of Paradise—16 times, plus 6th week—43 to 50 times.

METROPOLIS—Ceil Sponner Stock co. in The Woman in the Case—12 times.

METROPOLITAN—Grand Opera co. in reversion—16th week.

MINER'S BOWERY—The Politics of the Day.

MINER'S BRONX—Regatta Girls Barbecue.

MINER'S EIGHTH AVENUE—Watson's Barbecue.

MURRAY HILL—Jersey Lilies Barbecue.

NEW AMSTERDAM—Oliver Twist—1st week—10 to 18 times.

NEW YORK—Durbar in Kismet.

OLYMPIC—Rose Rydell's London Belles.

PARK—The Quaker Girl—19th week—181 to 188 times.

PLAYHOUSE—Bought and Paid For—23d week—191 to 199 times.

PROSPECT—Stock co. in Barriers Burned Away—10 times.

REPUBLIC—The Woman—24th week—191 to 198 times.

THIRTY-NINTH STREET—A Butterfly on the Wheel—8th week—55 to 62 times.

VICTORIA—Vaudeville.

WALLACE'S—George Arliss in Dismal—24th week—192 to 199 times.

WEST END—Baby Mine—304 times, plus 8 times.

WINTER GARDEN—Closed Feb. 24.

LETTER LIST.

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 10 cents. Letters will be personally delivered also on written orders or forwarded only on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

WOMEN.

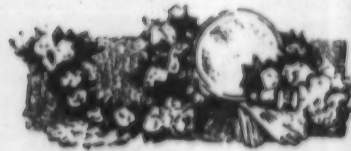
Ashton, Louise, Queen Antoinette, Maude Atkinson, Helen Anello.
Boley, Miss, Blanche Bryant, Emily Burns, Pauline Bradshaw, Alice N. Barton, Alice Baxter, Adella Barker, Rose Blake, Charlotte Bart, Clara Blandick, Emily Brice, Florence Bailey, Cleveland, Dorothy, Harriet Carter, Mrs. Wm. Clifford, Miss Cockburn, Marion Cockburn, Irma R. Croft, Helen Conant.
Dean, Mary B., Dorothy Davis, Mrs. Walter C. De Witt, Mrs. Gene D'Ovria, Jenny Danc, Clara De Witt, Norine Dunham, Jenny Danc, Edwidge, Miss, Madge Edwards.
Frost, Lella, Arline Fredericks, Minnie Fuller, Ethel Fox, Florence Foster, Catherine Florence, Agnes Fuller, Ethel Frame, Elsie Fay, Mrs. Sheldon Fox, Mrs. Chas. French, Gladys H. Fox, Katherine Fisher.
Goline, Iola, Mabel Gilmora, Cecelia F. Griffith, Mervin Garity.
Harris, Caroline, Ada Hope, Nettie Huntington, Agnes Herndon, May Hartford, Lillian Hanson, Patus Hamilton, Martha Hansford, May Hoemer.
Jacobs, A.
Klein, Alice, Adelaide Keim, Lyle Kent, Elsie Kearney, Jean King.
Levine, Clara, Carolyn Lee, Anna Leon, Irene La Mac, Edith Lemmert, Lola M. Lee, M. W. Lewis.
Munyon, Pauline, Connie Mack, Lillian Mortimer, Edith Monroy, Fanny McIntyre.
Noble, Mrs. Horace, Lucie Nola.
Osburn, Lynn.
Pavey, Marie, C. R. Primrose, Margaret Pitt, Roy, Elberta, Adele Remington, Mrs. J. E. Rodges, Florence Robinson, Emma R. Robinson, A. R. Safetta, Dorothy Richmond, Frieda Selahard.
Stanley, Florence, D. Samuels, Louise Symmeth.
Tower, Marie, J. J. Tanner, R. M. Turner, Mrs. Howard Thurston, Adelaide Thurston, Gladys Turner.
Voltaire, Griz.
Wilburn, Adele, Estelle Wilcott, Etta Woods, Dorothy Wilson.
Yates, Ethelva.
Zimmer, Virginia.

REGISTERED LETTERS.

Futch, Ethel.
MEN.
Arlington, Willard, Sam Avery, Almsworth Arnold, Harry Andrews, Harry S. Alward, M. P. Arnold, John Alden.
Brett, Ralph, Phil Bishop, James Broocky, John Bevan, W. S. Brodick, Dan Bruce, John M. Byrnes, Jos. H. Byrnes, Alfred Becker, W. H. Belmont, John J. Burke, Fred Bond, M. Leslie Bassett, F. W. Bessel.
Clugston, Chas. W., Harold Crane, Wm. F. Canfield, O. E. Casey, Arthur O. Carleton, James C. Campbell, Harold W. Chapman, S. F. Cairns, Sam Coit.
Donaherty, H. T., Phila. Davis, James J. Doyle, Geo. Duffin.
Earnest, Arthur.
Faulcher, Maurice, Harry Forrest, Carl F. Fleming.
Gaffney, Ed, Geo. Grandin, Chas. L. Green, Harry, Harvey, Holden Bros., R. H. Holland, Howard Hall, A. O. Huhn, Hans Herbert, J. R. Howard.
Jarrett, Daniel, Harvie C. Johnston, Frank Ketchum, Jerry, John E. Kelly, Frank Knever, Chas. Kingston.
Long, Oscar M., H. H. Levy, Cecil Loan, Emil J. Lewis, Edward Lynch, Henry Harrgrave.
Mace, James, Otto Meisler, Armand Melotte, De Witt Mott, W. F. Mason, A. E. Moran, Rurt Mosher, Harold Matthews, Dan Marble, E. Madden, Harry Mann, Joseph Merrick, Stanley Matthews, Henry C. Mortimer, Gus Mortimer, L. Marvay, Wm. Macanlev.
Ordway, Eugene.
Patterson, Douglas, Chas. J. Pletsch, A. G. Prince, Eddie Poulter, Wm. H. Prince, Ridgway, Jas. J. M. Ridgway.
Seibolt, F. W., Wm. Skinner, Howard Scott, Paul Sullivan, H. G. Smucker, Robert Smiler, Eugene Shakespeare, Jack Standine, Gus Sticker, Joseph Selman, Louis Shaw, Jerome Storm, J. Anthony Smythe, Leighton Stark, Shelor Sheldon.
Trevor, J. R., Harry W. Taylor, C. A. Taff, Gray B. Fowler.
Volker, Frederick, Lute B. Vroman, Harry Vroom.
Weinberg, H. A. Wilson, James Winne, John L. Woodburn, Harry A. Wilson, Lawrence Wakefield, Chas. Wheelock.
Young, James, Joseph Yanner, Mr. Yusa.



REFLECTIONS



John Wilmer, who plays the role of a detective in *The Butterfly* on the Wheel, is also known as Jean Wilmer, the French-American aeronaut. He has exhibited the Morane monoplane through Europe and America, and in England has also ascended in a balloon.

Evelyn Ramsey, with her mother, Mrs. Thomas Ramsey, arrived from Europe on Feb. 14, being met at the White Star Line pier by Mr. Foster, who had not seen his daughter for fifteen years. She has been on a world tour with the American Dancing Troupe, but has never danced in this country.

During a performance of *The Old Homestead*, at the East Stroudsburg, Pa., Academy of Music, on Feb. 14, a post supporting the balcony gave way and the balcony sank several inches. Cool heads and rag-time music averted a panic and no one was badly injured.

Mr. and Mrs. Emilio de Gogorza (Emma Rames) sailed for Europe on Feb. 15, having cancelled their American concert tour, owing to illness of the diva. They will rest on the Riviera, later visiting sundry continental cities and returning here for next season.

L. E. Fischer, former general manager of the Illinois traction system, on Feb. 9, purchased from George Chatterton the Grand Theatre, Danville, Ill. The house was leased by Klaw and Erlanger for three years, the contract having been made on the same date.

Mrs. Theresa H. Dougherty has brought suit for separation against her husband, William H. Dougherty, now playing in *The Butterfly* on the Wheel under his stage name of William H. Dupont. On Feb. 14 Justice Davis allowed the plaintiff \$10 a week.

Lewis Waller has engaged Midge Tithers to continue in this country for a year to come in *A Butterfly on the Wheel*.

When Frank Keenan begins his Orpheum tour, his daughter Sara will be a prominent member in his supporting company.

Manager F. A. Holden, of the Nelson Theatre, Longport, Ind., was baled to court on Feb. 15, charged with violation of the State law by having sold standing-room and placed chairs in aisles during a performance of *Louise Lora*, on Feb. 10. Hearing was postponed.

Hazel Volner has made a pronounced success in management of the Superior, Wis., Grand Opera House, during the absence of F. C. Buckley, who is spending six months in Europe. A young woman has not often attempted to manage a house playing first-class attractions, but Miss Volner seems to have merited the line that Robert Hilliard wrote upon his photograph recently given her: "To the most superior she-manager in the world."

Hugh Griffith, the baritone, who was engaged for Henry Savage's *Girl of the Golden West* company, but owing to an operation had to cancel the engagement, has been engaged for *The Rose Maid*, the new production of Werba and Luescher.

Sydney L. Angell, the young pianist, will tour the Eastern and Southern States in concert this Summer, under the booking management of the Theatrical Managers, Chicago. He will be supported by three other artists of note: Mabel Corlew, of Chicago, mezzo-contralto; Martha Alexander, of New York, violinist; and Lella Simon, of the National Conservatory of Dramatic Art, Paris, France, reader. The organization will be known as the Sydney L. Angell Concert company.

Jean Galbraith is playing *Sadie Sullivan*, the lead, with Victor Moore in *Shorty McCabe*, under the management of Frasse and Lederer.

John Tiller, the famous English ballet master, and thirty-six of his dancing girls arrived from London Feb. 11, on the Arabic. Martin Beck has an exclusive contract for the presentation of the Tiller Ballets in America. The original English pony ballet was from Mr. Tiller's conservatory.

Chauncey Olcott broke the record for receipts at the Grand Opera House, and has been booked for a return engagement there in May. He will go to Florida next week for his annual Lenten vacation.

Jack London and Lee Arthur signed an agreement in Sanger and Jordan's office on Feb. 14 by which they will collaborate in dramatic writing for several years, their first play being nearly completed.

Suffragists hired the Playhouse in Washington, D. C., for Feb. 15, and presented *His Secretary*, a play by Mrs. Albert S. Burleson, wife of the Texas Congressman.

J. J. Coleman, of the Coleman Circuit, states that five railroads agreed on Feb. 9 to erect a steel bridge into Paducah, Ky., and that actual work has begun. Thus six railroads will enter Paducah, and they have agreed to build joint shops which may mean that the largest railroad shops in the world will be located there, and make Paducah one of the best one and two night stands in the country.

Alta Houston, formerly of the Madams



JOHN WILMER

Sherry company, was married in St. Louis on Jan. 29 to Howard Mann, a wealthy horseman of Waco, Texas. Miss Houston closed with the company at Middletown, Conn., on Jan. 27, and made a hurried trip to St. Louis. Mr. and Mrs. Mann will reside in Waco.

Ephra Vogelsang, soprano, was married on Feb. 1 to Morris M. Townley, an attorney, in Chicago. Miss Vogelsang studied in Paris, and made her opera debut last Spring as Mimi in *La Boheme* at McVicker's Theatre in Chicago. Mr. and Mrs. Townley are spending their honeymoon in Palm Beach, Fla.

Announcement was made recently of the marriage at Greenwich, Conn., on Jan. 20, of Thomas M. Turner, known as "the cotton-duck king," and his ward, Mrs. Margaret Higley, who had appeared on the stage for a brief period under the name, Mary E. Winthrop.

The last contract signed by Alexandre Bisson, author of *Madame X*, who died last month, was for the American production of a new drama, *Taking the Chance*. The English-speaking rights have been secured by Frederic McKay, manager of Blanche Ring, who will soon present the play with an emotional star.

Manager Fred M. Taylor, of Newburgh, N. Y., is spending a few weeks in Daytona, Fla.

Charles Prince, the King Kaliko of The Pearl Maiden, has arranged with a Broadway manager for an early production of his two-act musical comedy, called *Pretty Polly*.

Felice Lyna, the American girl who made such a sensational debut at Hammerstein's London Opera House, has repeated her triumph at Albert Hall.

Ach du Lieber Augustine is now the title of an operetta by Leo Fall, produced at the Neues Theatre, Berlin, on Feb. 3, with success.

Ina Claire, prima donna of The Quaker Girl, is amusing herself by rehearsing some of her juvenile friends in a fairy opera, *Milky Ways*, composed and written by herself.

"The Stage in the Twentieth Century," by Robert Grau who retired from theatricals in 1909, is unlike his two previous volumes in that they were in a reminiscent vein, whereas the newer work deals with the stage problems of this period, particularly with the technical phase of stage progress. The encroachment on the realm of the player and the musician by the advent of scientific inventions, such as the motion picture, the phonograph, the pipe organ into the unit-orchestra is regarded by the author as threatening the stage to a degree not apparent to the layman at this time. The new volume is now in press.

The company to open in The Pink Lady at the London Globe Theatre on April 8 has been playing in Boston, and will sail from this city on March 23. The principals are Frank Lalor, Hazel Dawn, Alice Dovey, Alice Hegeman, Jack Henderson, Crauford Kent, Louise Kelley, and Scott Welch.

Rose Gwendolyn Barnet, who has been playing in The Wedding Trip under the name Gwen Dubary, will hereafter be known by her real name.

Away up in Alberta, Northwest Canada, they have named a town Robertsonville, and its main street Forbes Avenue, in honor of Forbes-Robertson.

The will of the late Mrs. Mary C. Kingston, mother of Mrs. George J. Gould (Edith Kingston) was probated in Toronto on Feb. 18. Beyond a house valued at \$8,000, bequeathed to two Toronto women, all of the \$48,000 estate is divided among the Gould family.

Richard Carle, suffering with a cold, was unable to appear in *Jumping Jupiter* at

Richmond, Va., on Feb. 15, when no performance was given. The comedian, however, was recovered sufficiently to resume his work at Norfolk on the next day.

"To arouse a right interest in the drama," a series of meetings is being held in the Church of the Messiah, Brooklyn, of which the Rev. St. Clair Hester is pastor. Mrs. Reel, of Chicago, who is addressing the meetings, believes in "the utilization of the playgoing instinct as one of the most potent and active forces at work to-day in our social and organic life."

Artistic pictures of the little boy himself, set in handsome oval frames of metal, were presented by Colonel Henry W. Savage at the Lyric, on Feb. 20, as souvenirs of the one hundredth performance of *Little Boy Blue*.

D. L. Goble has purchased the Tyler Opera House (formerly the New Theatre), Tyler, Tex.

Frank I. Cohen, master of works and play censor of Glasgow, visited New York last week and stated that Scotland needs more than anything else a few wideawake theatrical managers.

Maggie Teyte, after one performance in this city with the Chicago Opera company in *Cendrillon*, sailed on Feb. 21 for England.

Foia La Follette, though the wife of George Middleton, avers that she will continue to be known by her maiden name, and contends that all married women should do likewise. Mr. Middleton, it is said, doesn't object.

Edmund Bresse, Jack Norworth, Herbert Albini, and Bert Cooper were appointed deputy sheriffs by Sheriff Harburger on Feb. 20.

Maclyn Arbuckle will play his original role in *The Round-Up* in London again this Spring.

Charles Frohman has secured Pinero's new play, *The Mind-the-Paint* *Girl*, for production here on Sept. 2. Mr. Frohman has also acquired American rights to Alfred Sutro's latest success, *The Fire Screen*.

Henry B. Harris, with Mrs. Harris, sailed on Feb. 21 for a month's sojourn in Europe.

Adeline Genée will begin her next American tour on Nov. 15.

Mrs. Giuseppe Creators, wife of the bandmaster, whom she divorced in 1907, brought suit last week to make him pay \$10 a month to provide clothes for their young son. Creators' lawyer asserted that the musician owes more than \$6,000 and is practically bankrupt.

Edward Faby, of the New Century Girls, underwent a dangerous operation at Johns Hopkins Hospital, Baltimore, on Feb. 9, for the removal of a peculiar growth near his heart. The operation was declared to have been successful and the comedian is recovering.

Homer B. Day, business-manager of *The Traitor*, is out with a neat business card bearing at one end a regular seat check, "good only on Friday night, March 24."

Anthony E. Willis, author of *The Lost Trail*, *The Struggle* and several other plays, who was taken ill while on the road early in August, was in New York for a few days recently, and has returned to the Pocono Mountains.

Wedgwood Nowell has joined the Ben-Hur company at Philadelphia, playing *Mesala*.

The New York Chapter of the Actors' Church Alliance, having moved to its new quarters at 245 West Fifty-fifth Street, desires to furnish the same suitably. A voluntary subscription among the members is asked, and checks may be sent to the treasurer, Colonel J. P. Silliman, 3456 Broadway.

Nino Largo and Dominican Filler, Ital-

ian acrobats, were stranded in Columbus, O., on Feb. 11, having been engaged by a Chicago agent to appear in Indianapolis and told that transportation to the latter city would await them at the Columbus telegraph office. It didn't come, however, and so the telegraph manager, realizing that the distracted aliens were honest, put them up at a hotel for the night.

The Milwaukee Journal gave on Feb. 12 the first of a series of free theatre parties for working women at their noon hour. The Alhambra, Princess and Orpheum theatres, controlled by the Saxe Amusement Enterprise, were packed by happy women and girls.

The Denver fire and police board is considering an ordinance to prohibit cabaret performances in cafes. "This sort of entertainment," says the board, "keeps people in cafes long after they ought to be in bed."

At a meeting of the Drama League at the Garrick Theatre, Philadelphia, on Feb. 13, the chief speakers were John Drew, Kate Douglas Wiggin, Langdon Mitchell, and Dorothy Parker. The election of officers of the league was announced as follows: President, H. Le Barre Jayne; vice-presidents, Felix Schelling, and Mrs. Otis Skinner; treasurer, Richard L. Austin, and secretary, Samuel B. Jordan.

George E. Garden and Lillian E. Kenelly and Frank M. Snyder and Anna E. Welch participated in a double wedding in Buffalo, N. Y., on Feb. 14. Snyder is a salesman, the rest are all theatrical folk.

Manager Dan Fishell, of the Princess Theatre, St. Louis, learned last week how his gallery was filled each night by small boys not accounted for in receipts. Following one youngster who bought a gallery admission as soon as the doors opened, he saw the kid slyly open a door leading to a fire-escape and immediately a mob of arch-insurgents in. The manager checked the influx, chased back the children and climbed out on the escape. An alley outside was crowded with innocents waiting to steal in. They admitted that they had worked the game for ever so long. But it shall be so no more.

Rachel Crothers addressed the Drama League at the Plymouth Theatre, Boston, on Feb. 15, her subject being "Woman's Field in the Development of the American Drama."

Edwin T. Emery, while in San Francisco, where he went last month to attend the funeral of his father-in-law, J. H. Wise, has been secured by Tony Lubeski to stage his new revue, *The Night Folies of San Francisco*. Mr. Emery's new pantomime, *L'Amour Parisien*, opened at the Princess, San Francisco, Feb. 4, and has run three weeks. His act, *The Awakening of Buddha*, is coming East after a tour of the Pantheatre Circuit.

F. F. Proctor, through the columns of the Newark, N. J., *Star*, has offered a cash prize of \$150 to the pupil in the public and parochial schools of Essex, Hudson and Union counties in New Jersey who shall submit the best one-act play before April 6. As an additional incentive the production of the successful playlet by the Proctor stock company is assured, and the usual royalties will be paid to the author.

The Brandt Case, a Yiddish play by Meyer Schwartz, based upon the celebrated case of the Schiff valet now consuming columns of newspaper space, drew a crowd at the Union Theatre, in Eldridge Street, last week.

Leopoldine Konstantin, the slave girl in *Sumurun* at the Casino, is acquiring our language with a view to appearing here in the English drama after the expiration of her present contract, which still has some time to run.

A playlet, *Burglars*, by R. H. Kirschner, based upon Jack London's story, "Just Meat," has its first presentation at the Harlem Opera House last week.

Rabbi Solomon Small, of New York's Ghetto made his stage debut at the Olympic Theatre last week, singing Hebrew folk songs.

Annette Kellermann and company in *Undine*, closed at the Winter Garden on Feb. 17 and went to the American Music Hall, Chicago, as an added attraction to *The Rose of Panama*.

Lawrence McCarty, veteran of the navy and the stage, is drilling Nashville Lodge 185, Knights of Pythias, for a "degree team." He has trained two Memphis lodges and one in Jackson, Miss.

The Cushman Club of Philadelphia, entertained on Feb. 16 with Mr. and Mrs. John Drew and Louise Drew as guests of honor. The occasion was made resplendent by the presence of Mrs. Edward G. Stotesbury, the banker's bride, and her assorted jewelry.

George Bonda, an acrobat, and his wife were ejected from a Columbus, O., hotel on Feb. 14, being without funds. Bonda asked assistance of a traveling man, and thereupon was assaulted by the hotel clerk. The Bondas and the clerk were locked up, but the traveling man escaped.

Imogene Morningstar, of Des Moines, has joined The Courtiers, a well-known attraction on the Orpheum Circuit.

THE CALLBOY'S COMMENTS.

Of the amazing stunts of the human mind there is no end. Give rein to your fancy and imagine what seems to be the lunest proposition ever evolved, and something will come along, out of real life and meant in sober earnest, that will make your choicest vagary look like the First Reader. The mails bring strange evidences of this fact to almost every business concern that handles any sort of correspondence.

And for some occult reason, each known or unknown mortal freak appears fascinated by the glamour of the stage. Not that the actor folk themselves do not average as sound mentally as any other class of fellows, but the charm of the theatre draws about its doors a more motley crowd of unbalanced outsiders than may be discovered anywhere else in creation. So multitudinous are these pests that theatre people, of necessity, surround themselves with barriers well nigh impenetrable to the uninitiated. Equally, of course, the pest people get busy and, figuring out the simplest way whereby to break through this defence, fall back upon the gladsome expedient of writing letters—if they are endowed with the requisite intelligence and stationery.

A letter often will get by when its writer would have no chance. Hence much of the astounding literature unloaded upon the players, the managers and others. The Professional Woman's League receives its share of weird communications by mail—some of them fearful and wonderful ebullitions. The following specimen flew into the League's office last week:

I earnestly desire work in a refined club-house or home where I will have a chance to study dramatic art for art's sake alone. Am musical. I am not afraid of any mental honest work, but do desire unquestionable reference. I don't want to work under nor for persecuting Woman-kind! Have my reasons. My progress retarded because of cruel, envious woman who destroyed me! Better be a fool with right principles than have brains without it. Life is not justice but purely business, and religious dogma is the greatest evil that was ever imposed on the poor. Do not estimate a man by the automobile he drives, the clothes he wears, nor the class he smokes.

All this was signed by a New Jersey lady, and if she knows what it is about and wherein it connects, she must be a marvel. Secretary Alice Brown doesn't believe that the League will suspend other business to ascertain what ails the Jersey lady.

The Toronto News, bulging with becoming local pride, learned recently that a Toronto girl was a member of Rose Stahl's company, and when Miss Stahl played in the Canadian city the editor took his pen in hand to make public the fact. And thus he wrote: "Miss — was cast in the role of Zaza, and in a direct contrast to Rose Stahl, who played the leading role of Maggie Pepper, had to appear smaller and more insignificant than the principal in the cast." No doubt the young woman succeeded in doing this, too.

Out in Cincinnati a moving picture singer was sued by his wife for divorce. In court the woman volunteered this description of their domestic doings, according to the Times-Star:

"We were in our room," she testified. "The discussion arose over the fitting of a dress. I wasn't able to make it hang right. 'Let me do it,' he asked. I told him I didn't think he could if I couldn't. With that we argued—one word bringing on another—until he shouted, 'All right, I'll kill you!' He got out his razor, locked the door, and rolled up his sleeves. I tried to get out the window. With that his temper went down and he declared he loved me and kissed me."

Stage rights to this scenario are reserved, but picture machine people are welcome to use it.

New York of late has been peculiarly handicapped in opportunities to display publicly its becoming loyalty to the female of the species. That is, if one relied solely upon the theatre announcements to show the way. For ever so long The Woman, at the Republic, has been the only one in sight—just one woman. Think of it! We might have hoped that Two Women would be brought back to the Lyric to help us out, but no such luck.

We have had to struggle along with simply The Woman, first person, singular. But should Colonel Savage, apparently comprehending our desolation, rushes to the rescue, bidding us hush to the Herald Square and regale our fainting hearts with Everywoman! To be sure, 'twas a long, long wait and we must confess that the relief is immense.

Speaking of this magical modern miracle play, a couple of gentlemen whom you know, met near the Friars the other day. "Did you see Everywoman last season?" asked one.

"Why, really, I don't know," was the surprised reply. "But I guess I came pretty near it. Do you happen to know say I missed?"

THE CALLBOY.

BEN-HUR GOING TO LONDON.

Blaw and Brianger's production of Ben-Hur will be shipped intact to London on March 23, at the close of the engagement at the Forrest Theatre, Philadelphia. Drury Lane will open at the Theatre Royal, Drury Lane, on April 15. Joseph Brooks has called to engage the cast and chorus and to supervise the London production.

A REFLECTION FROM THE ANNUAL.

On page 21 of the Annual Mirror there appeared the following paragraph in "A Review of the Season," by Lloyd Burte:

"Evidently the dinner 'to the unemployed,' by the unemployed, and for the unemployed," recently partaken of at the Lambs' Club, bore fruit, for The Stranger recruited its cast from this assemblage. A repertoire company, such as Wilton Lockaye is endeavoring to root at the Bijou, is sadly needed in New York, but there should be no name in large type, and prices from 25 cents to \$1 would plate the undertaking on a paying basis."

This is likely to be the incentive for evolving a company of players along the lines advocated, for it led to an impromptu ventilation of the topic. Participating in the discussion were a dramatic writer of prominence, an actor of prestige, an advertising man of ability, the writer and his amanuensis. Impulsively replying to a jibe, Mr. Burte declared his opinion would be backed with cash equal to the amount furnished by any individual person within hearing, or all collectively. The statement brought an avalanche of acceptance, and almost on the spot the partisan of reasonable repertoire became comitant of having pledged himself to "incorporate."

Preliminary steps have been taken, but at this time the promoters do not think it advisable to disclose either the names of available theatres, or the title chosen for the players. An introductory season of ten weeks is contemplated, beginning about March 19. Dependable dramas and comedies, upon which distinguished playwrights founded their reputations, will be utilized for production. Many of these are new to the present generation of playgoers, and include the earlier works of Barrie, Belasco, Broadhurst, De Mille, Fitch, Hoyt, Jones, Klein, Pinero, and Thomas. In addition a hearing will be afforded several untitled plays by authors anxious to share in the glory and emolument forthcoming with success. The following is part of their prospectus: "The directors of this enterprise are desirous of locating in New York permanently, and will strive during the Spring engagement to warrant retention. Elimination of the much abused word 'stock' and its smacking of lawfulness in 'out-act.' Recent attempts to found organizations somewhat similar failed, but as we feature neither the name of 'millionaire patron' nor 'two-dollar star,' hopes are fostered. Affiliated with the company are men thoroughly familiar with the theatre and its uncertainties, who expect dividends upon their investment. Versatile players of efficiency and equality, supervised by capable stage direction, presenting intelligent portrayals, framed in suitable scenic environment, should render satisfactory results. Prices will be the only cheap ingredient in the formula adhered to. We enter the theatrical arena vigorous and watchful, trusting our efforts meet with appreciation and patronage, knowing the project is well beyond the pale of that fearsome cry, 'Thumbs Down!'"

A theatre in proximity to the shopping district and Pennsylvania Depot, making Jersey and Long Island accessible, is considered. Should this house be decided upon a daily matinee at 25 and 50 cents will be given, with night prices ranging from 25 cents to \$1.

SUIT OVER THE BIRD OF PARADISE.

Grace A. Fendler, author of In Hawaii, has brought suit, charging plagiarism, against Richard Watson Tully, author of The Bird of Paradise, and against Oliver Morosco, the producer. Mrs. Fendler states that she wrote In Hawaii after several years spent on those Pacific islands, and in 1909 submitted it to David Belasco, general manager. In the same year she interviewed John Cort concerning it, and in 1910 Oliver Morosco read and returned the play. When Mr. Morosco and Mr. Cort produced The Bird of Paradise, David Belasco was considering In Hawaii.

Mrs. Fendler's affidavit goes on to show the similarity of the two plays in characters, in plot, in settings and in stage business, and she further states that Mr. Tully visited Hawaii for the first time after The Bird of Paradise was written. The young doctor seeking to isolate the bacteria of leprosy, the native princess renouncing her crown, the author's looking for local color, the priest invoking the wrath of Pele, the American financier typifying the power behind the throne, the use of the Hula dance, the Hawaiian song "Aloha Oe," the yellow feather lei of royalty, and numerous other items form the basis of identification. The case is pending the decision of the judge.

FRAZEE AND LEDERER SEPARATE.

Harry H. Frazee and George W. Lederer, who for three years had been prominent as producing managers under the firm name Frazee and Lederer, announced last week that the partnership had been dissolved and that henceforth they would operate independently of each other, excepting in the case of Madame Sherry, which they will continue to direct in association with A. H. Woods.

ENGAGEMENTS.

Elaine Inescort (her American debut), Julian L'Etange, and A. E. Anson, for Madame Simone's production of Rostand's The Lady of Dreams.

Thomas V. Morrissey, by Arthur Hammerstein, for The Tyranny of Fate, with Stella Hammerstein.

THE ORDER OF RAMBLERS.

A new social and benevolent society, the Fraternal Order of Ramblers, was organized at a meeting held in Springfield, Mass., on Feb. 21, and will be incorporated under Massachusetts laws. National headquarters will be established in Springfield and local chapters will be instituted in many cities. The following officers were elected at the first meeting: President, Joe Burgess, of Milwaukee, Wis.; Vice-President, George Clark, of Superior, Wis.; Secretary, Edward Kempton, of Providence, R. I.; and Treasurer, A. E. Smith, of Springfield, Mass. Charles Fagan, of New Haven, Conn., was elected Sergeant-at-Arms and James Moran, of Philadelphia, as Outside Guard. These officers will be the national officers of the organization until the grand lodge is formally organized. W. J. Grumbler, of Wheeling, W. Va.; T. E. Edgar, of Springfield, Mass.; Mrs. James Moran, of Philadelphia; Madge Sheehan, of New York city, and C. Fagan, of New Haven, were selected as national organizers.

THE STOCK COMPANIES.

C. Wilson Hummel and Tom Burroughs have been re-engaged for the Albee Stock company, Providence, R. I.

Virginia Buck, eleven years of age, made her stage debut in Caste at Albaugh's Theatre, Baltimore, on Feb. 18. She is the daughter of Basil and Lucile Arnold Buck, of the theatre's stock company.

George Bryant Cooper has been engaged for juvenile roles with the Empire Stock company, Providence, R. I.

A permanent stock will occupy the Camden, W. Va., Opera House, opening there April 22.

Ralph Starr has resigned from the Des Moines Princess Stock company to join his father, A. J. Starr, in the automobile business in the same city.

Russell E. Smith's sketch, Home, having been successfully produced by the Harlem Opera House Stock company, two more sketches by Mr. Smith—Poor John and The Girl in Front—will be tried by the same company. The rights to Roy Norton's story, "A Job as King," have been secured by Mr. Smith and he is adapting it for the stage.

The Casino Theatre Company, of which Dr. S. Galecki, of Richmond, Va., is president, operating six theatres, including the Casino, Washington, D. C., has leased the Imperial Theatre, Washington, and will reopen it in April with a stock company. W. T. Kirby, manager of the Casino, will also direct the Imperial.

Joseph W. Stern and Company, of this city, have instituted an action against Panella and Murray, of Pittsburgh, to restrain the further publication by Panella and Murray of the song "Meet Me in the Shadows," claiming that it is an infringement of "In the Shadows." The court issued a writ under which the plates and about seven hundred copies of the Pittsburgh song were seized by the marshal.

Franklyn Chapel, leading man with the Shannon Stock company, and Wanita Wallace, of The Missouri Girl (Hastor), were married at Winchester, Ind., on Feb. 8. They will continue with their respective companies for the remainder of the season and then make their home at Knox, Ind.

Thomas M. Reynolds, of Elbert and Getchell's Princess Theatre Stock company, Des Moines, Ia., celebrated on Feb. 12 his one thousandth consecutive performance with that company.

Following is the roster of Cambria Theatre Stock company for season of 1912: Will H. Gregory, director; John May, stage-manager; Sydney Riggs, assistant stage-manager; Ralph Beiney, carpenter; George Fitch, props; Harry Shaffer, electrician; R. W. Robbins, scenic artist; Frances M. Henry and Harry Ingram, leads; Louise Kentana, Frank Sylvester, seconds; Marie Haynes, Brigham Boyes, and John May, characters; Ann Bradley, ingenue; Sydney Riggs, Baker M. Love, and Eva Marsh, juveniles; W. T. Chatterton, character comedian.

The Keith Stock company at Robinson Theatre, Cincinnati, after playing six weeks to big business, were forced to close their season at short notice. Cincinnati's Mayor decided that the theatre was unsafe and closed it at a half-hour's notice. The company will resume their road tour in August.

William Bernard, of the Garrick stock company, Salt Lake City, has replied from the stage to certain pulp observations of a local Baptist divine, who appears not to approve the theatre. Quite in reverse is the case of the Rev. R. B. Bell, rector of an Episcopal church in Des Moines, where the members of the Princess Stock company petitioned him to reconsider his resignation and to continue in Des Moines the ministry that has proven helpful to them.

A stock company will open at the Wisting Opera House, Syracuse, N. Y., on Feb. 26. Ralph Kellard and Jean Murdoch will play leads, and Drew A. Morton will be stage director. The company will be managed by Milton E. Hoffman, assisted by David M. Kaufman.

Leigh De Lacey, after nine weeks with Kira Brown, has been visiting Mrs. W. C. Hamilton, at Fitchburg, Mass., where she has headed her own stock company at the Cummings Theatre.

Genevieve Blinn has returned as leading woman at the Court Square Theatre, White

Plains, N. Y., replacing Nellie Cleveland, who is ill. Miss Blinn played leads at this theatre during two previous seasons.

Lillian Daven, who has been the ingenue of the Gayety Players at Hoboken, N. J., retired from the company on Feb. 3 for a much needed rest.

Charles B. Marvin has resigned as manager of the Mariow Theatre, Englewood, Ill., where he had been for ten years. Albert Phillips, leading man of the stock company, has assumed the management. Lella Shaw, Sam A. McHarry, Daniel Reed, and William MacDonald remain in the company, and Edith Weaver Julian, Gretchen Sherman, Lafayette S. McKee, and John S. Sherman have been added.

MUSIC NOTES.

The annual May Music Festival will be held at the Cincinnati Music Hall, May 7-11, with Theodore Thomas's Orchestra and eminent soloists.

Madame d'Alma Chandler sang selections from Gloriana, Weberlin and Cowen before Governor and Mrs. Dix and a distinguished company at the Executive Mansion, Albany, on Feb. 7. Ugo Benvenuti was the accompanist.

Madame Marguerite Matsenauer performed a remarkable feat on Feb. 15, leaving New York at an hour's notice and appearing in Baltimore the same evening with the Chicago Opera company as Brunhilde in Die Walkure, replacing Madame Minnie Saltzman-Stevens, who was ill. Madame Matsenauer, though familiar with the difficult role, had never sung it and went on without rehearsal.

Edyth May Clover, assisted by Hans Kronold, and Joseph Apple, gave a concert at the Waldorf-Astoria on Feb. 15.

Emma Thursby gave a musicale at her home in Gramercy Park on Feb. 9, when Clementine de Vere was the guest.

The Yale Glee, Banjo and Mandolin Club appeared in concert at the Waldorf-Astoria on Feb. 16.

Blanche Ring, starring in The Wall Street Girl, has disposed of the English rights to her latest song hit, "Deedle-Dee-Dee," to George Edwards, who will introduce it with the assistance of George Graessmuth at the London Gaiety. The French rights were secured from Miss Ring by Gaby Deslys, who has brought out the melody in Paris. "Deedle-Dee-Dee" will not be heard here until Miss Ring begins her New York engagement.

A. F. Adams has purchased the American branch of the Quinlan International Musical Agency, and will restore the title Wolfsohn Musical Bureau, by which it was known for nearly thirty years under the late Henry Wolfsohn. Mr. Adams has been manager of the agency for some time, representing the Quinlan people who bought the business when Mr. Wolfsohn died.

Eben D. Jordan, who was the leading spirit behind the Boston Opera House, has found the deficit so large each season, that he stipulates now for a subscription fund of \$150,000. With that, he will donate the use of the Opera House, amounting to \$50,000. This year's loss amounts to about \$200,000.

Bunny Dastinn will create the title-role of Ariadne in Naxos, a new opera by Richard Strauss, to be produced on Oct. 7, at Stuttgart. She will sing with Caruso in Paris in The Girl of the Golden West.

Hilena Gerhardt, a German leader singer who came to this country recently, made a most favorable impression at Carnegie Hall on Feb. 7, in her third recital, especially by the German part of her programme.

Peggy From Paris was given by local talent at the Woonsocket, R. I., Opera House, under the auspices of the Knights of Columbus, on Nov. 7, under the personal direction of Thomas J. Grady. An excellent performance was given with Rose McCarthy and Gertrude Crosby in the principal parts.

A private performance of Ernest Carter's opera, The Blonde Donna; or, The Fiesta of Santa Barbara, was given at the Century Theatre on Feb. 16 in concert form. The soloists were Betty Ohio, Rose Bryant, Lambert Murphy, Perry Averill, and Donald Chalmers, assisted by the Criterion Quartet, a mixed chorus and Naham Frank's Orchestra.

Emil Paur, once conductor of the Pittsburgh Orchestra, but lately residing in Berlin, has been selected to succeed Dr. Karl Muck, chief conductor of the Royal Opera, Berlin, when the latter leaves to conduct the Boston Symphony Orchestra.

Charles M. Schwab is interested in an effort to permanently organize the Lehigh Valley Symphony Orchestra. He states that the project would cost \$100,000 a year and is ready to advance half of that amount himself.

The members of the Hilary Band, after an unsuccessful tour of Great Britain, are reported to be stranded in Glasgow.

Lillian Nordica, recovered from neuritis, was able to sing again on Feb. 17 with the Boston opera company.

Felix Weingartner, the conductor of Vienna, has discovered a strange similarity between the tune, "Alexander's Rag-Time Band," and the theme of Puccini's opera, The Girl of the Golden West.

MEYER'S Blending Powder 25c.

Best and cheapest.

THE PHILADELPHIA STAGE

Lenten Season Results in Diminished Business—Changes of Bills at Three Houses—Plans for New Theatre.

(Special to The Mirror.)

PHILADELPHIA, Feb. 27, 1913.—The approach of the Lenten season has resulted in a slight loss of patronage to the theatres, although the number of non-nutritious persons in this staid old Quaker town is sufficient to keep all the playhouses open and doing business. Changes of bills at three theatres introduced a number of good attractions. Overnight succeeded. Holbrook Blinn in The City at the Adelphi; William H. Crane in The Senator Keene House is the attraction at the South Broad. John Drew leaves to continue his road tour. The Bluebird has finally reached this city and has started a two week's engagement at the Lyric, where The Never Homes bid a sad farewell. The co. was loath to leave Philadelphia, for its business was excellent. They will play a return engagement a little later.

The best business in town is being done by Ben Hur at the Forrest. Crowded houses are witnessing this spectacular revival and Joe Brooks, who was in town again last week, announced that he intends to take the offering to London. The present cast will not go along, however, but the scenery, animals, glasshands and props will stay. Brooks with a stage manager will shortly leave for London and following the close of the local engagement on March 10, it will be taken across the waters to Drury Lane Theatre, where it will open April 10. Arthur Collins, manager of the Drury Lane Theatre was in Philadelphia last week, where he witnessed the production.

Last week the only new attraction in the downtown theatres was Holbrook Blinn in The Boss, which played a week's stand at the Adelphi to an indifferent house. The Commuters is in its final week at the Walnut and will be succeeded by The Sweetest Girl in Paris. Business has been good throughout the engagement. The Concert at the Chestnut Street Opera House has been stamped by Philadelphians as one of the best and most powerful plays of the season. Leo Dittichstein has become a new "matinee idol" and all the girls are wondering whether he actually plays the piano in the second and third acts or whether it is an automatic player. Rebecca of Sunnybrook Farm is doing a good business at the Garrick.

To-Night at the Metropolitan Opera House, Birreia, the celebrated Hebrew singer, gave a recital and the place was packed with S. B. O. signs all over. Under the direction of William Morris, this celebrated cantor has attracted great attention and all the prominent Hebrews of the city were there to hear him plaintively chant the rich old Hebrew melodies which are rarely heard in this country, except in the orthodox synagogues.

A letter from the Italian Consul in Philadelphia was received last Thursday by Manager Blinnheim of the Lyric Theatre, protesting against the Italian scene in The Never Homes. Almost every nationality in Philadelphia has had some kick against the theatre this season. At the Lincoln Day exercises, held by a negro sanitation society, was a very amusing thing occurred, which the protest of the Italian Consul brings up at this moment. A big burly colored lawyer got up to extol Lincoln, and in ending his speech spoke of the importance of his own race in the community. "Wav, brethren and sisters," exclaimed the colored orator, "do you know the influence a colored gentleman has in this here city. We stopped The Glensman, sir; but the Irish couldn't stop The Playboy."

Edward Sheldon, the author of The Boss, is best known by The Nigger and Salvation Nell, both of which contribute more to his fame than this latest literary effort, which last week was at the Adelphi. The Boss is not a muck-raking drama, nor does it solve or attempt to solve any political questions. It seems to simply reveal characters which might exist in any gang-riddled

city. In order to make it more of a melodrama a bit of sentiment is interwoven, leading to a satisfactory finale of the usual story-book style. Holbrook Blinn is particularly well known as an actor in connection with Mrs. Fiske, the result of his training in her co., being seen by his present work where his apparent sincerity and finished acting in a part with wild improbability is visualized by him with a throbbing intensity that compels recognition. Emily Blinn, Le Motte, and Thomas J. McGrane are commendable in auxiliary parts.

An excellent production of The Third Degree was given at the Grand last week. The melodrama is one of the strongest produced this season and the cast is very capable. This is essential to the success of this play more than to other dramas, for the final working out of the situations might prove unnatural in inefficient hands. J. R. Garry, who was last seen in Philadelphia as the singer in The Glensman has a part along different lines in The Third Degree, portraying the lawyer with a stern realism and dignity which give indications of much latent ability, which would be brought out in a bigger part. The court scene in the third act was especially good. Sarah Padden, Lottis Weiss and Mary Gardner were first class. Notice was posted while the co. was at the Grand of its disbandment following its Chicago engagement. This week, Ensemble Blair is playing in The Test.

Pauline, the hypnotist, was the headliner at Keith's last week, and puzzled his audience with his seemingly great power over his subjects. Civil War plays are a valuable theatrical commodity always attracting the patriotic American. Fair Virginia, produced last week by the Orpheum Players, consequently did a splendid business. The play was first produced many years ago in this city at the Grand Avenue Theatre, with Russ Whythall, the author, in the leading role.

Opera has attracted many this season, and since the return of the Philadelphia-Chicago tour, there has been a renewal of interest at Broad and Packer streets. Carolina White was not well last week, and a substitute bill of Pagliacci and Cavalleria Rusticana was given instead of The Jewels of the Madonna. Later in the week Mary Gardner was heard in her first American triumph, Thais. This week the bill for opera includes Samson et Dalila, Lovers' Quarrel, and The Joueur de Notre Dame. The casts include Mary Garden, Gertrude Reiche, Hector Dufrance, Charles Dalmores, Renaud, Crane, Bassel, Sammarco, Renaud, Zepollini, and others.

The symphony of the Philadelphia Orchestra on Saturday, another "non" concert, last week. New York Symphony Orchestra in a Wagner programme and De Pachmann this week has kept the music lovers of this city on the jump, but the concerts are all well patronized, which is the best indication of the extent of their popularity. The American Theatre this week has as its attraction Arizona, with Jack Chagman and Grace Huff in the leading roles, supported by the full cast of the Broadway Stock co. Charles J. Harris, who is well known in stock circles of Philadelphia, has joined the American, and will assume character roles. This week in Arizona he made his debut as the ranchman, Canby.

The demand for vaudeville of a high order in West Philadelphia has not gone unnoticed by other theatrical men. Manager W. W. Miller's success at the William Penn and a new theatre at Forty-first Street and Lancaster Avenue is shortly to be built. This week the bill for vaudeville has a varied bill of stars that include Kris Kingle's Dream, a spectacular act of much merit; Quinn and Mitchell in The Lemon City Land Agent, and a European feature, Ursone and De Osta in a clever musical number. J. SOLIS-COHEN, JR.

FROM THE CITY OF MONUMENTS

Attractive Offerings and Many of Them Mark a Week of Good Business—The Rose Maid Pleasantly Anticipated.

(Special to The Mirror.)

At this writing most of the music lovers and theatregoers have just begun to take their breath, for the week just ended Feb. 10-24 certainly was a strenuous one for them, but they all did splendidly and tried to see and hear everything worth while, which was no easy task when you consider what was worth while. For instance there was a concert by Tetrazzini, the Boston Symphony, The Woman's Philharmonic, The Peabody Choral, an Oratorio and the performance of Grand Opera by the Chicago co., to say nothing of the unusually attractive bills at the regular theatres, including The Enchantress, Wm. H. Crane and Pomander Wall, which were being seen for the first time. Kitty Gordon and the Enchantress opened to an S. B. O. house and continued receding the stunt all week, and Ford's was taxed to its capacity. The production came in for some lavish praise, both for the staging and costuming, but it hardly measured up to Herbert's best standard, when viewed from a musical standpoint. Crane, his co., and his little play at the Academy were a delight, and he enjoyed unusually large houses all week, the reviews being of the most cordial nature, and the same can be said of Pomander Wall, which seemed all week. Business is still good at all the houses with one possible exception and as the attractions booked for the next few weeks are unusually strong it still remains to be seen how much Lent will affect them. The most important event of the coming week will be the premiere of The Rose Maid, which will attract a huge audience.

For the sixth time this season we are again asked to pass judgment on a new production at the Academy. Verba and Leuscher have chosen Baltimore for the first production of The Rose Maid, an operetta in two acts and four scenes, laid in London and Ostend, with music by Bruno Granichataden, a composer new to America. The book is by that prolific pair, Harry R. and Robert B. Smith, with the singing by George Hartman. The management has thought it best to have the premiere take place on Tuesday 27, in-

stead of the previous evening, so as to be sure no other counter attraction will bid for favor on that evening. The cast is one of the best which has been seen here in a musical piece this season and includes that delightful and dainty Dresden China comedienne Adrienne Wauson, who is always a welcome sight, but Decker, who always sings as well and acts as well as she sings. Then there is Juliette Dika, Edward Gailacher, Albert Sheen, Robert H. Graham, Robert M. Bottomley, Eugene Redding, Dorothy Pollis, and J. Humberd Dilly, a new talent. With such an array of talent as this, it looks as if Verba and Leuscher will again strike the hundred mark. A full account of the merits of the production will be noted next week. Dorothy Donnelly in The Right to be Happy 4-9.

Amateurs and crowded houses are synonymous in Baltimore and Ford's was crowded to its limit when Evans Honey Boy Troupe began their engagement 26-2. There is always a large public in this city for the best in minstrelsy and vaudeville, and the Honey Boy Troupe are responsible for their entertainment is clean, bright and of an exceptionally high order, and any one who delights in this sort of amusement cannot afford to pass Ford's by this week. Evans is as clever a waver and his co., including John King, Vaudeville Comedy, and the Fire Bar, to Florida and others. Good houses will welcome this engagement. 4-9 Pollis of 1911.

Blanche Ring and The Wall Street Girl at the Auditorium 26-2, proved to be one of the best musical comedies of the season. The music which is by the late Carl Hochberg is as useful way above the average provided for the usual run of musical comedies, and once more brings to mind the splendid musician and composer, whose untimely death deprived this country of one of the best composers. Margaret Mayo and her husband Edgar Selwyn are responsible for the book which is decidedly a credit to this prolific pair. Blanche Ring and her personality as usual make the blindest hit with the audience. Harry Gifford again demonstrates that he can be both good and bad in the same evening, which seems rather paradoxical. The produc-

THE AMERICAN GENTLEMAN EXCELS

IN THE HOSPITALITY OF HIS HOME

HUNTER BALTIMORE RYE

EXCELS IN ITS PURITY, FLAVOR AND GENERAL EXCELLENCE

Sold at all first-class cafes and by jobbers
WM. LAMAR & SON Baltimore Md



tion is splendidly mounted and the co. very good. It is the best vehicle Miss Ring has had for the oh! a very, very long time. When Hunt Pulls the Strings 4-9.

Good vaudeville pays in Baltimore, and another capacity house was on hand at the Maryland at both performances Monday. The bill is headed by Nat Willis, La Titcomb, his wife, is another feature. Others are Jarry, Middleton, Speilmyer and co. in the playlet, Texas Woeing; George Lyons and Bob Yocco, Irene Dillon, and the Orellia Zaporas.

The County Sheriff is the attraction at Holliday Street Theatre 26-March 2, and should please patrons of this house.

The Girls from Missouri are at the New Empire 26-March 2, and the Columbia Burlesquers are at the Gayety.

Wolf-Ferrari's new opera, The Jewels of the Madonna, was sung here for the first time at the Lyric 22 and created little short of a sensation. The audience was one of the most brilliant of the season, and the enthusiasm was almost riotous at times. Nothing finer has been revealed in the operatic world during the last decade. This opera will undoubtedly become one of the most popular works in the history of modern music, and once and all places its composer in the rank with Puccini and others. It is the greatest modern opera which has been sung in this country in the past twenty-five years, with the exception of the works of Puccini with which it takes rank. It is an opera of originality in treatment of the score, which contains some wonderfully gorgeous and beautiful orchestration. It is also an opera overflowing with charming and delightful melodies, which come floating back to the memory even after the work has had only one hearing. Its libretto is strong and virile, and gives abundant opportunity for unusual display of histrionic ability on the part of the singers. The two intermezzos are numbers which will achieve surprising popularity wherever played. There is so much to praise in the new opera that I regret space forbids mention of all the good points. I can only say that if the opportunity affords itself grasp

it and hear The Jewels as the privilege of a lifetime. The artists sang superbly throughout the evening, Carolina White, that admirable singer, who always surprises her most ardent admirers, surpassed herself. Here is a singer who in less than five years will be one of the greatest stars of the Metropolitan. Endowed with remarkable histrionic ability and a voice of exceptional flexibility of tone and perfect placement, she is a delight. Her roles possess an emotion very similar to Farrar, and displays wonderful intelligence in its use. Miss White is an artist of the first rank, we have heard nothing better than her Malibla. Basil and Sammam can be numbered among the world's greatest artists, for artists they are. No one who heard them on Thursday will soon forget their performance. We have enjoyed many operas in the past, but none better than last Thursday's.

Victor Herbert received an ovation from an audience which attended the opening of The Enchantress when he appeared at the conductor's desk. Mr. Herbert is very popular in Baltimore, and whenever he conducts the theatre is completely sold out in advance.

The American Ambassador and party from the Embassy, Washington, will occupy two of the lower boxes at the premiere of The Rose Maid at the Academy. This is a most flattering compliment to the composer, Bruno Granichataden. In the formal acknowledgment given him as composer by the country's Ambassador, Secretary Washington will again pay a visit on the same night to attend the opening.

Another new theatre is practically assured for Baltimore by the season 1912-1913. The new house will be located on the properties 523-531 North Howard Street, directly opposite the Academy of Music. The project is being financed by local capital, and the stock has all been subscribed. The new house will be one of the handsomest in the city and also the largest, seating 3,400. It will have a large and spacious lobby, and the stage will be able to handle the largest productions on the road. The house will be devoted exclusively to first-class attractions. I. BARTON KRER.

NEWS FROM THE CAPITAL

H. M. S. Pinafore Successfully Revived—Melodrama Well Received at the Academy—National Press Club's "Bond Burning Night."

(Special to The Mirror.)

The Shubert, an artistically strong revival of the time honored Gilbert and Sullivan comic opera, H. M. S. Pinafore with its cast of superior excellence was enthusiastically received by very large audiences at the Belasco Theatre, during the engagement just ended. The admirable presentation fully deserved the pronounced and praiseworthy approval. De Wolf Hopper scored a signal hit in his character portrayal of Dick Dead Eye, which was a marvel in make up and original business. Others who won distinct recognition for artistic interpretation of their very pleasing roles were Richard Temple as Sir Joseph Porter, George J. MacFarlane as Captain Corcoran, Arthur Aldridge as Ralph Rackstraw, Eugene Cowles as Bill Bobstay, Viola Gillette as Little Buttercup, Marion Ford as Hilda, and Elsie Von Hostel as Josephine. A notably strong and effective male chorus of exceptional voice and training gave full value to the various song ensembles. The musical season continues at this house during the current week when the superb Opera co. is heard in their elaborate production of The Bohemian Girl, with alternating prima donnas in the leading role of Arline and singers of prominence in the principal roles. Many spectacular features are on view in the big fete scene. The engagement opens with a very large audience attendance. Blanche Ring follows in The Girl from Wall Street.

At the National Theatre last week, Oct-Beth-Quick-Wallington the George M. Cohan big success, played a return engagement to crowded houses that again gave strong evidence of the full pleasure the play afforded, and strongly applauded the very able efforts of Hale Hamilton in the long and taxing same part, the delightful assistance of William H. Boyd as "Blackie" and charming Frances Ring as the stenographer, Fannie Jagger and a large co. of talented character comedians. This week the National Theatre houses another attraction, that inducing by the opening night and excellence of the presentation, will find the theatre's capacity tested during the engagement. It is the Sherriff Pollis, vintage of 1911. Madame Sheriff follows for its first Washington engagement.

A good minstrel entertainment always draws in this city, and George Evans's Honey Boy Comedians at the Columbia Theatre amused large

houses. Wilton Lackaye is accorded a strong welcome from a very large attendance on his opening last night in the new Victor, Max and Louis Forest psychological drama, The Curious Conduct of Judge L. Garde, whose scenes are laid in Paris of the present day, introducing in vivid contrast, the quiet, refined home life of the upper classes, and the abandoned, law-defying existence of the criminal and outlaw element. As Judge La Garde Mr. Lackaye impersonates the most eminent criminal judge in France, an officer of the Legion of Honor, and a citizen of high standing. Through no fault of his, he became involved in a series of adventures with the underworld that bring him into conflict with the police, and twice he barely escapes being branded as a murderer. A dual personality of great range and perfection. It is the love of a girl, daughter of an old friend, that ultimately clears the atmosphere and puts him back on the judicial pedestal. A big scene is the underground cafe rendezvous for thieves, where the outlaws of Paris hold their meeting place, the descent on the place by the police and escape of the gang, which has a big feature in the wild Anchoa Dance party, staged by Monsieur Jules La Barbe and Adm. May Poy. Mr. Lackaye has the support of an excellent co. in Howard Hall, A. B. Byron, Louis Thomas, Walter H. Roman, William Frederick, Omar Sami, Thomas O'Neil, Dorothy Shoomaker, Margaret Beverly, Katherine Irwin, and Florence Reed. Next week, Henry Miller presents a new play by A. H. Thomas, entitled The Rainbow.

Hartley Cammell's stirring and vivid and picturesque melodrama The White Slave which still holds a most fascinating story of plantation days in the early times of slavery, with a performance that equalled the standard given in the height of its former popularity crowded the Academy of Music. Added features in the revival is the introduction and the plantation scene of an excellent band of negro singers and dancers. Margaret Mayo's comedy drama, Polly of the Circus is the present week's attraction offering which enjoys a splendid opening. George Olin in the leading role heads a capable cast. In a transaction which has been consummated.

MEYER'S PAINT

Best and cheapest.

10c.

NEW YORK THEATRES.

New York Theatres or Attractions under the Direction of Sam. S. and Lee Shubert, Inc.

DALY'S Broadway and 30th Street.
Tel. 2973 Mad. Sq. Evg. 8:15
Mats. Wed. and Sat., 8:15

OLIVER MOROSCO Presents

THE TRUTH WAGON

A New Comedy by HAYDEN TALBOT

MAXINE ELLIOTT'S Theatre
39th St. bet. 5th Ave. Tel. 404 Bryant.
Evg. 8:15. Mats. Wed. and Sat., 8:15.

OLIVER MOROSCO Presents

THE BIRD OF PARADISE

The Play of a Woman's Soul

WILLIAM COLLIER'S 41st St., bet. B'way
and 6th Ave. Tel. 5104 Bryant.
Evg. 8:15. Mats. Wed. and Sat., 8:15.

Bunty Pulls The Strings

LYRIC 42d St., W. of B'way. Phone
3210 Bryant. Evg. 8:15.
Mats. Wed. and Sat., 8:15.

HENRY W. SAVAGE offers

LITTLE BOY BLUE

39th STREET THEATRE—39th
St. near Broadway.
Tel. 413 Bryant. Evg. 8:15.

Mats. Wednesday and Saturday, 8:15.
MR. LEWIS WALLER has the honor to submit

A BUTTERFLY ON THE WHEEL

Noted English Drama with Excellent Cast

MANHATTAN OPERA HOUSE
34th Street & 8th Ave.
Two Blocks West of Broadway

BROADWAY SUCCESSES AT POP. PRICES
Evg. 8:15. Mats. Wed. & Sat., 8:15.
Wed. Mat., Entire House, 25c-50c.

THE ROSARY

With **HARRISON REYNOLDS**
As Father Brian Kelly

Week Mch. 4, THE PENALTY

GEO. COHAN'S THEATRE, Broadway
M. COHAN and 43d St. Evg. 8:15

Mats. Wednesday and Saturday

COHAN & HARRIS present

GEO. M. COHAN (himself)
in the Speedy
Musical
Farce,

The Little Millionaire

Book, Lyric and Music by GEO. M. COHAN

the Casino Theatre co., operating the Casino
Theatre, Seventh and F. Streets, Northwest
this city, has taken a long term lease on the
recently closed Imperial Theatre on Ninth Street
and it is planned to open the latter playhouse
early in April with a high-class stock co. In
securing this lease, Dr. B. Galecki of Richmond,
Va., has increased his string of theatres, to the

NEW YORK THEATRES.

HIPPODROME

Sixth Avenue, 43d-44th Streets
Direction MESSRS. SHUBERT

Twice Daily—3 and 8 P. M.
Best Seats at Matinee, \$1

Around the World

SERIES of EARTH-EMBRACING
SPECTACLES

BROADWAY THEATRE B'way & 41st St.
Phone 101 Bryant
Evg. 8:15. Mats. Wed. & Sat., 8:15

WEBER AND FIELDS

JUBILEE COMPANY OF 100

In HOKEY POKEY and BUNTY BULLS
and STRINGS

WILLIAM A. BRADY'S PLAYHOUSE 40th St., E.
of B'way.
Tel. 504 Bryant. Evg. 8:15 sharp
Mats. Wednesday, Thursday and
Saturday 8:15

BOUGHT AND PAID FOR

Management William A. Brady (Ltd.)

LEW FIELD'S HERALD SQ. B'way &
35th St.
Evg. 8:15. Mats. Wed. and Sat., 8:15
Phone 248 Murray Hill
Evg. 8:15. Mats. Thurs. Sat., 8:15
HENRY W. SAVAGE Offers
A Special Lenten Engagement

Everywoman

A Pilgrimage in Quest of Love

CASINO B'way & 39th St. Phone
3846 Murray Hill. Evg. 8:15.
Mats. Wed. & Sat., 8:15
Last 2 Weeks.

WINTHROP AMES Presents
THE SENSATION

SUMURÛN

A Wordless Play with Music

Prof. Max Reinhardt's Complete Company and
Production

WEST END 129th St., West of 8th Av.
Phone, 3904 Morningside.
Evg. 8:15. Mats. Wed. and Sat., 8:15

Wednesday Matinee, Best Seats, \$1.00

WM. A. BRADY (Ltd.) Presents

BABY MINE
With Marguerite Clark

SPECIAL DIVERTISSEMENTS
MIKAIL MORDKIN

LOPOUKOWA PAJITKAIA

Week of March 4
The Amburg Viennese Operatic Co.

BELASCO 44th St., nr. B'way. Evg. 8:15
Mats. Thurs. & Sat. 8:15

DAVID BELASCO presents

DAVID WARFIELD

In a new play by David Belasco

THE RETURN OF PETER GRIMM

total number of six. W. T. Kirby, manager of
the Casino will also manage the new enterprise.
"Band Burning Night," one of the most
eventful events in the history of the organiza-
tion, was the title given to the entertainment
given at the National Press Club Saturday night,
which was a unique achievement in newspaper
circles, in that a fifteen-act programme was

NEW YORK THEATRES.

KNICKERBOCKER Broadway and
35th St.
Evg. 8:15—Mats. Wed. and Sat.
Charles Frohman, Klaw & Erlanger, Props.
KLAW & ERLANGER Present

OTIS SKINNER

By Arrangement with CHARLES FROHMAN
in "AN ARABIAN NIGHT."

KISMET

By EDWARD KNOXLAUGH, Produced and
Managed by HARRISON GREY FISKE.

EMPIRE

Broadway and 40th Street
Evg. 8:15. Mats. Wed. & Sat., 8:15.
Charles Frohman, Manager
HARRISON GREY FISKE presents

Mrs. FISKE

in RUDOLPH BRESLER'S
Comedy

LADY PATRICIA

40th St. n' B'way. Phone
400 Bryant. Evg. 8:15.
Wed. & Sat. Mats. 8:15.

FULTON

HENRY B. HARRIS Presents

ELSIE FERGUSON

In the Season's
MOST DELIGHTFUL COMEDY

THE FIRST LADY IN THE LAND

By Charles Nirdlinger

LYCEUM

Broadway and 45th Street
Evg. 8:15. Mats. Wed. & Sat., 8:15
Daniel Frohman, Manager
CHARLES FROHMAN presents

Gertrude Elliott

In ARTHUR PINERO'S Newest Comedy

Preserving Mr. Panmure

LIBERTY

42d St., West of B'way
Evg. 8:15. Mats. Wed. & Sat., 8:15.
KLAW & ERLANGER - Managers.

MARIE CAHILL

In his new musical comedy success

THE OPERA BALL

With strong cast including
HARRY CONOR

REPUBLIC

West 42d Street. Evg. 8:15
Mats. Wed. and Sat., 8:15
DAVID BELASCO - Manager

THE WOMAN

A New
Comedy
Drama, By William C.
de Mille.

WOMAN

With a Cast of Exceptional Merit

CENTURY

(Formerly New Theatre.)
60d Street and 8th Ave.
Phone 3100 Col. Evg. 8:15 sharp.
Mats. Wednesday and Saturday, 8:15 sharp
Evg. and Sat. Mats. 8:15 to 9:15
Popular Price Matinee Wednesday

THE GARDEN OF ALLAH

given in which every act was a topliner; every
topliner a member. A most enjoyable feature
of the evening was the destruction of the bonds
issued by the club, which had been redeemed
and all bills owed by the organization.
Miss De Wolfe delivers a lecture at the Play-
house, March 3, with illustrated pictures on
interior decorations.

NEW YORK THEATRES.

NEW AMSTERDAM Theatre, 42d St.
West of B'way
Evg. 8:15. Mats. Wed. & Sat. 8:15

LIEBLER & CO.'S Centenary Celebration
Production of CHARLES DICKENS'

"Oliver Twist"

with a special cast, including
NAT C. GOODWIN, CONSTANCE COLLIER
LYN HARDING, MARIS DORO
and many other players of prominence.

HUDSON

Theatre, 45th St., nr. F'way
Evg. 8:15. Mats. Wed. & Sat.

MME. SIMONE

Glabler & Co., Manager

in Edmond Rostand's Medieval Romance

The Lady of Dreams

Adapted by Louis N. Parker

HARRIS

Theatre, formerly Haghat,
42d St. nr. B'way. Evg.
8:15. Mats. Thurs. & Sat.

HENRY B. HARRIS presents

THE TALKER

A play by Marion Fairfax.

—with—
TULLY MARSHALL, LILLIAN ALBERT,
SON, MALCOLM DUNCAN, PAULINE
LORD, ISABELLE FENTON, WILSON
DAY, BLAKE FOSTER, WARREN MUM-
BELL, BERTHA DOWN, and others.

GAITY

Broadway and 45th Street.
Evg. 8:15. Mats. Wed. and
Sat. 8:15.

COHAN & HARRIS Present

OFFICER 666

A Melodramatic Farce by Augustin MacHugh.
With GEORGE NASH
and WALLACE EDDINGER

CRITERION

B'way & 45th St.
Evg. 8:15. Mats. Wed. & Sat., 8:15.
CHARLES FROHMAN - Manager.

Charles Frohman presents

ETHEL BARRYMORE

In the Delightful
Comedy

COUSIN KATE

A SLICE Miss Barrymore
OF LIFE John Barrymore
Hattie Williams

WALLACK'S

Broadway and 30th Street.
Evg. 8:15. Mats. Wed. and
Saturday 8:15

Popular Wednesday Matinee, 25c. to \$1.50

GEORGE ARLISS

In Louis N. Parker's Play

DISRAELI

With a Notable Cast

A splendid bill at the Casino last week in-
troduced George Primrose and his Dancing
Murphy and Mack in a very attractive specialty.
Altogether, the Greek physis introduced by Alton,
a mathematical expert in the science of mind
penetration; Laurie Ordway, a hit in her extra-
ordinary specialty; Felice, an accomplished ac-
robat, and the Three St. Louis, a pair
acrobats. With this engagement George Primrose
announces his retirement from the stage.

The fourth concert of the season by the Na-
tional Symphony Orchestra drew a capacity audi-
ence to the National Theatre last Tuesday eve-
ning, in which Max Fiedler, the conductor, pre-
sented a programme of extraordinary merit.
For this event the concertmaster of the orchestra,
Anton Witke, appeared as the violin soloist,
playing with admirable effect the Wistawski
Concerto in D Minor.

The fourth season of the Columbia Players
Stock organization, under the direction of Man-
agers Frank B. Mottersott and Fred G. Berger,
commenced a month earlier at the Columbia
Theatre than in former years. The opening
week is March 15, the opening play *The Song
of the Banquo*. The personnel of this season's
co. will be up to the last moment kept a pre-
ferred secret, but it is stated, however, that
there are eight women and eleven men engaged
for the principal lines in stock presentations.

Ernest Maullin, this season's scenic artist, engaged to completely outfit scenically every play to be presented, has arrived. Mr. Maullin comes direct from the Keith and Proctor theatres in New York.

Julia Marlowe, who has been a patient at the Episcopal Eye, Ear, and Throat Hospital for the past week, has recovered entirely from a minor operation performed on her throat, which has been annoying for some time, and for which it was found necessary to effect a cure. Her measures should be taken. Miss Marlowe left this city for New York Saturday afternoon. During her illness hundreds of telegrams and letters have been arriving from all parts of the country, expressing sympathy from a host of well wishers.

Another excellent bill is offered this week at Chase's, the dominating headline being Everybody, the modern symbolical morality play in four scenes, presented by a co. of fourteen: Laura Guertie and George W. Moore in Jesse L. Lasky's fantastical musical offering, Raymo and Beason; Homer Miles, a very clever funmaker, assisted by talented Helen Ray, presents the taking sketch, On a Side Street; the Dekos co. of midair equilibrist; Marie Fenton, the sing-

ing comedienne; the Nattie Carol Trio in the pleasing act, in Fairland, and the dandy dancing duo, the Carberry Brothers. Next week's big headlining act presents Thomas A. Wise and co. in the one-act play, A Chip of the Old Block.

Bruno Granichstaedten, the Viennese composer, was in Washington last week and paid a visit to the Austrian embassy. The composer comes to superintend preparations for the performance in America of his opera, Rud Oder Maedel, to be presented in this country as The Rose Maid, under the direction of Werba and Lonscher.

At the Gaiety Theatre Gordon and North presented their musical comedy, The Merry Whirl, with the talented young Washington comedians and dancers, Morton and Moore, as strong features. Minor's Americans are at the Lyceum, presenting three burlesques, The Song Hits of the Season, The Little Blonde Man, and A Country School. Topping the list of principals is a bright musical comedy artist, Margaret Gray, and Hans Reed, the Lilliputian comedian. Eugene's bill is excellent. Next week's attractions include the Lyceum, Broadway Gaiety Girls; the Gaiety, Columbia Burlesquers.

JOHN T. WARDE.

Lucille Marcel, who returned to Europe with Felix Weinstadtner, after her fortnight at the Boston Opera House, found time enough in her last week here to sing before the pupils of the New England Conservatory of Music. She was given an enthusiastic reception.

By the arrest of a negro woman here in Boston jewelry valued at more than \$2,000 belonging to Blanche Rine was recovered here. The property had been stolen at a hotel in Scranton, Pa., and was a mysterious crime, but last week the Boston police received word to arrest Mrs. Marie Gilling at a house in Berwick Park. They took the woman in custody, and then it was that the rings and pins with amethysts, diamonds and pearls were discovered. The woman was the wife of a negro waiter at the hotel there.

There was a tragedy at the entrance of the Nickelodeon, a popular-priced theatre on Hanover Street. George Anores, an employee, ejected an Italian named Luigi Frisco from the theatre, and then was shot and killed by him. There was a sharp fight and a chase, after

which the murderer was secured by the police from the infuriated mob. In court the next day Frisco was held without bail to await the action of the Grand Jury.

Hearings have been given by the Legislative Committee on Mercantile Affairs on the various petitions for legislation against the theatres, but that was all the good that the opponents did, for when the report to the Legislature came it was in the form of leave to withdraw on "House No. 1481, petition of James Frank Eagen for legislation to prevent the overcrowding of theatres and other like places; House No. 1482, petition of John F. McCarthy for legislation to prevent the overcrowding of theatres and other places of public entertainment or resort; and House No. 1483, against overcrowding of theatres; House No. 1484, petition of John F. McCarthy for legislation to require the presence of one fireman at theatres and other places of public amusement. There is no fight in behalf of the child actors this season as yet.

JAY BENTON.

THE WEEK IN BOSTON

As a Man Thinks, The Grain of Dust, and Deep Purple Well Received—Benton's Gossip.

(Special to The Mirror.)

Three new plays of importance and important bills at the opera serve to make the first week of last decidedly busy in Boston, and everything has started out with big business. John Mason always ranks as one of the best of Boston favorites, for players have been always loyal to him ever since the days of his first experience at the Museum in the old stock co. It was there that he earned his promotion, and the experience star is certainly pleasing to old friends. He came back to the Shubert after an absence of more than a full year, and gave As a Man Thinks with unquestioned effectiveness. It is a good play to follow. The Witching Hour and Mr. Mason has rarely, if ever, been seen to greater advantage. It is an old commonplace that still another favorite from the old Museum should come back to Boston on the same night and in a new play. The second is at Keith's, where George W. Wilson gave a decidedly dramatic interest to the bill by his production of Back Fenton. As the Museum Mr. Wilson was the comedian of the stock co. for years, and succeeded William Warren in the favor of the Boston public. Of late years his visits to his old home have been too infrequent, so that the return was something novel. He has a well-written playlet in Back Fenton, and he gives a character study of the old veteran that is effective in the extreme.

James K. Hackett is the new star of the week at the Hollis, and his return there was one of the interesting events of the season. He has shown his preference for dramatic roles, and has followed The Grail and his other ventures with The Grain of Dust. The story itself may not have been so familiar to Bostonians as his earlier ventures, but his own impersonation made a hit from the start. Last night, he being lady in a graduate from the Castle Square, and in the cast are Fraser Coulter, E. M. Holland, and Frank Burbeck.

Still another new play of importance was brought to town by the change of bill at the Plymouth. The Deep Purple was decidedly an innovation for the theatre, this new theatre, as compared with the other places which have been given there earlier in the season, and it was quite evident that melodrama would have a large following. Ada Dwyer, who has not been seen in Boston in some time, has one of the best characters that she has played here in years, and took the honors of the production. W. J. Ferguson, another favorite, was seen to advantage in the production.

A decidedly lively week at the Boston Opera House opened with the special engagement of Mary Garden for a night to sing Marguerite in Faust, and she was greeted by a capacity audience which manifested real enthusiasm. Calve will end the week with another special performance of Carmen, the work in which she returned to the American stage last season. Her conception was as vivid as ever, and proved one of the features of the year. Werther will be revived late in the middle of the week for its first performance of this house.

The Pink Lady in the final week of its long stay at the Colonial, where the theatre has kept up to an astonishing degree. The totals of the engagement will break Colonial records for no musical comedy has ever had such figures. The cast has been preserved with a single change, and an improvement, and is the same that will be sent to London.

The Man from Cook's has certainly proved a lively musical comedy at the Tremont, and although this is only the third week of the new production, it moves with a liveliness that assures another winner for Blaw and Brainerd, suite of The Pink Lady stumps. Fred Walton is genuinely funny, and better than he was in pantomime. Lucille Kenyon scores a hit as a British lord, and Eleanor Pendleton caught the Boston fancy from the start. Musically the house goes to the opera. Bergmann's an innovation from Vienna and Stockholm. The comedy has been brilliantly staged.

Dustin and William Farum are in the third week of their engagement at the Boston, where the war episodes of The Little Rebel are quite enough to draw the audience night after night. On account of the juvenile interest in the piece, a special matinee for children, 25, and all the youngsters in the audience will receive a doll from the youngster on the stage.

The Producer of the Mill is at the close of the long run at the Castle Square, and, although the second of the prize plays from Radcliffe has not reached the total of the first, it has succeeded in making everybody talk, and there is no reason why the dramatic picture of mill life should not prove a valuable production in other cities. It has a strong story, and the nation of many of the scenes has rarely been equaled here as a tear producer.

It was all right to have the white dove of peace settle down at the Metastatic, for the first week of the engagement of "Way Down East" had an unusual choice, and the result was a series of packed houses. The revival has been an admirable one, with as good a cast as ever seen here in this rural masterpiece.

The Country Boy will soon have things all its own way in the matter of length of run at the Park, and it is the rule to have the orchestra under the stage at least three performances each

week, which is something that the Park has never known before at the end of the second month of an attraction.

It is quite a natural thing to see Uncle Tom's Cabin back in Boston again for an engagement at the Grand Opera House, for the old play is always a winner there, no matter how hard the law of Massachusetts may be on imposing adult Evras upon the long suffering public. Sometimes the law will be changed back again it is earnestly to be hoped.

Adele Mitchell is the chief vaudeville entertainer at Keith's and others there were the Vassar Girls, Force and Williams, John and May Burke, Ward Brothers, George Spink, Pauline Welsh, Martine Brothers, and the Savoy Trio.

The new burlesque attraction at the Gaiety, The World of Pleasure, with Will Fox, Harry Marks Stuart, and Eddie Foley as special features.

A return engagement in Boston is that of Gallagher and Sheehan's Big Banner Show with Bob Mack, Arthur Williams, and Mildred Stoller.

The burlesque part of the bill at the Howard Athenaeum this week is given by the Imperial Burlesquers, while the house olio is headed by Jack O'Brien.

At the Globe the vaudeville policy is continued by the Braggar Brothers, Four Juggling Johnsons, the Wainwrights, Knapp and Knapp, and Grace Van Smith.

Four Juggling Girls head the list at the Bowdoin square, with the Hunters, Kelly and Oatline, Evelyn Joyce, McGee and Kerry, and Gastard Gail.

Rose Pitonof, the Boston girl swimmer, heads at the National, and others there are the Seven Castilestuccas, Jarvis and Leighton, Arthur Pickers and co., Burt Granville, Gertrude Pinks, Jenkins and Chicklets, and the Garesmont Brothers.

To open the week at the Orpheum Winkler's Military Dancers, Harry Braks, Tanner, Aben and Porter, Lizzie Wilson, Steele and McKelsters, and Frankie Drew.

The South End's bill has the Parahays, Ed Bowler, and Irene and Bobbie Smith for the first part of the week.

At Austin and Stone's the vaudeville features include the Mobile Minstrels, the Floradora Girls, Cassie French, Ida Campbell, and the resident stock co. in a new comedy.

It now looks as if Boston would have a new vaudeville house by April 8, so rapid is the work that is going on upon Gordon's Olympia, which will stand on Washington Street, facing the Gaiety.

Found, so that a house may be built to open in a new theatre to replace the Columbia in its burlesque circuit, and at last a place has been found, so that a house may be built to open in August.

Subscriptions for the guarantee fund for the Boston Opera House have been coming in at a good rate, and the total has passed the \$40,000 mark, but they want to pass \$150,000 before the fund is finished. There was much enthusiasm when Cardinal O'Connell sent a letter approving of the opera house at its season and sending \$100 for his contribution.

Mrs. Henry Russell, the wife of the director of the opera season, gave a recital in the foyer of the Opera House last week and sang a number of selections by Debussy. She was assisted by George Westland, the pianist.

Many of the actors playing in town attended the funeral of Greenleaf Dustin Farum, which was held at All Saints' Church, Ashmont, 23.

The body of the father of Dustin and William Farum was brought here as he had formerly lived in this city and considered this his home.

The funeral was conducted by Rev. Winthrop Peabody and the burial was in Milton Cemetery. The coffin was covered with a bank of roses, lilies of the valley and pinks, sent by the two sons. The Little Rebel co. sent a large wreath of roses, lilies and sweet peas, and A. H. Woods sent a pillow of roses and pinks. In addition there were many individual tributes.

Andrew J. Cassidy, an old-time musician, died in this city at the age of seventy-seven years. He had played in the orchestra at the Boston under Napier Lathian and also had been identified with Carter's and other prominent bands.

Frank J. Higgins, who was arrested in connection with the dynamite indictments resulting from the labor union explosion at the Boston Opera House, has been released in bonds of \$25,000. The bonds of \$10,000 have been received for Michael J. Young so as to assure the presence of both at Indianapolis on March 13.

At the meeting of the Boston Union of House-smiths and Bridgemen support was voted unanimously. Both of the indicted men were present at the meeting.

A verdict of \$338 against the Miller Brothers, proprietors of 101 Ranch, the Wild West Show, after the trial last week in the suit brought by John M. Downey, a railroad conductor of the New York, New Haven and Hartford Railroad, who charged assault.

Rose Pitonof, the Boston girl swimmer, who is at the National this week, announced her intention of going to Kuroko, early in the summer to make an attempt to swim the English Channel.

DRAMA IN CHICAGO

The Pink Lady—The Runaway—The Woman—Bunty Pulls the Strings—Baby Mine—Phillips and Shaw—Irish Players.

(Special to The Mirror.)

CHICAGO, February 26.—Last week the local season was brightened considerably by the arrival at the Colonial of The Pink Lady, a musical comedy of which our players had heard much; and at Powers' of Billie Burke, in her new play, The Runaway, concerning which drama little was known here. Both offerings scored heavily—The Pink Lady on account of the play, and The Runaway on account of the player. Seldom has Chicago been given a more beautiful production than that now comfortably filled seats to its credit. It has settled down to what seems to promise a run, with a cast of clever, but not especially famous players. The Pink Lady has made a highly favorable impression, because of the excellence of its scenic, sartorial and musical equipment, and the pulchritude of its feminine chorus.

As for The Runaway a play by any other name, with Billie Burke as the star, would serve quite as well to win public approval. In this case, the play is not the whole thing, although, of course, the charming Billie must have a medium fitted for her individual characteristics. As a drama, it is not as wide as a barn door, nor as deep as a well, but it will serve. Excellent business is reported for last week by the cheerful managers of Powers' and the Colonial.

The management of the Olympic announces that The Woman, now playing at the Clark Street Theatre, has never had the endorsement of the Drama League. The league has the policy to guess what opinion the Olympic management holds concerning the value of a League endorsement.

Judging from the way that Bunty Pulls the Strings has been pulling people into the Plymouth Theatre during its run there, it is not too much to expect a success. It here—if not so extensive a one as it had in New York, nevertheless one quite satisfactory. Of course, whatever success the play may have, it thoroughly deserves it, because of the combination of its sustenance and cleverness manifested in its dialogue, situations, costumes, and so forth, preserving the atmosphere of the early sixties of the past century, not only of the era, but of the Scottish character as well. No successor to the play has yet been announced.

Eleazar's sister, Miss Olive, in the name part of Louisiana, Lou at the La Salle last night. Miss Olive and Paul McCarthy will join in presenting an act in vaudeville.

Baby Mine, the clever play in which Marguerite Clarke made such a hit at a Loop theatre last season, is doing the touring theatre, having been the attraction at the Imperial last week.

Thomas W. Ross expects to make his revival of Winchell Smith's The Only Son at Powers' Theatre on March 17.

Albert Phillips and Lella Shaw, who have been the leading players of the stock co. at the Marlowe Theatre for several seasons, but who retired a fortnight or so ago because of a disagreement with the manager, will undertake to direct their own professional activities, beginning to-day, and have secured an acting organization. They have engaged Mrs. Frederick Julian, who acted for several years at the Marlowe, and Lafayette S. McKee, also a Marlowe player. Mr. Phillips and Miss Shaw will choose their own plays, and conduct their season according to their individual desires. They are the first pair of actor-managers in the history of Chicago.

It is stated that Ralph Hers expects to return to the Illinois Theatre with Dr. De Luss on March 23, following the visit of Maudie Adams in Chanticleer. It is now planned to send The Quaker Girl to the Illinois at the close of the Hers return engagement.

The plans for this week, the farewell week at the Grand Opera House of the Irish Players, will be Lady Gregory's The Immers, Rags, The Well of the Saints, and William Boyde's The Mineral Workers.

As a variant of the "souvenir performance," the management of the La Salle Opera House is planning to celebrate the hundredth performance of Louisiana Lou by giving a bouquet on March 23 to the persons who saw the first presentation of the piece on September 8.

Joseph Kilcure has been engaged by Harry Power to act as a counterfeiter in James Montomery's Ready Money, which is now being made ready for production in Chicago.

It is hinted that Rowland and Clifford will branch out into the musical field next season, and that the Whitner Opera House will be the scene of one of their new productions.

The Metastatic Theatre offers a big double-header bill this week. Irene Franklin and Ruri Green lead the list. Another big act is that of William Rock and Maudie Fulton, other features being Eugene Powers, Walter and Crocker, in The Three Rubies; Albert Barnes, the monologist; the Carl Wilbur co. an English organization; Josie Heather, the pretty singing comedienne; and the Paulhan Team of Minicellists.

May Irwin will be seen at the Bradshaker for a two week engagement. Miss Irwin opened her local engagement last night, and began her season with the presentation of her new comedy, with music, described as a farcical satire, and called She Knows Better Now.

Beginning this evening, Gleason's All-Star stock co. will present at the Olympia Theatre this week, Mrs. Fiske's great play, Salvation Nell. Mr. Gleason also has underlined The Broken Shutter, a Henry Bernstein's The Thief, and The Third Degree.

Annette Koellermann is "right in the swim" at the American Music Hall this week as an added attraction to the comic opera The Boss of Panama, which is making a good impression.

Mrs. Harold McCornick was so pleased with the first efforts of the Drama Players in Chicago that she sent the directors and Donald Robertson \$500 to be spent as they thought would best serve the cause. Robertson spent it for costumes.

Robert Hilliard will bring out, at a professional matinee next Friday, at McVicker's Theatre, a new play, bearing the title, The River of Chance and Chance.

The Hamilton return at the Grand Opera House will end on Saturday evening, March 3, and on the next evening, George M. Cohan and Samuel Harris will enter upon their ten years' leasehold of the property by presenting Augustus Mehnck's farce, Office Girl.

It is stated that Harry Hiding, formerly attached to Henry W. Savage's and David Belasco's executive staffs, will be the resident manager of the George M. Cohan Grand Opera House.

Bills for this week: Illinois, Anna Held; Grand, the Irish Players; Colonial, The Pink Lady; Whitney, His Neighbor's Wife; American, The Boss of Panama and Annette Koellermann; Bradshaker, May Irwin; La Salle, The Immers; National, Mother; Marlowe, Phillips Stock; Chicago, Salvation Nell; Imperial, School Days.

Last Thursday afternoon, and again on Thursday evening, the Drama Players presented at the Lyric a new play by Robert Herrick of Chicago and Harrison Harlow of New York. The piece bore the title of The Maternal Instinct. It deals with serious social problems in a serious and somewhat lugubrious way, and, as a whole, won the approval of the audience and a majority of Chicago's dramatic reviewers.

The story of the play may be told in a few words, as follows: A young man, who thinks he is an unfeeling, who is a school-teacher, and who works among the poor, is married to a whole-souled woman, who has sacrificed wealth for her husband, and admires his alleged philanthropic spirit. A rich old uncle of the wife, estranged, is very ill, and the nephew urges his wife to visit the uncle, and make peace with him. She visits the wealthy old man, and a shrewd young woman, a trained nurse, in charge, discovers the uncle's will, which, in a codicil, gives all his money to the nurse, and the share of her husband, tears off the codicil, and thus secures the inheritance. The money weakens the altruistic spirit in the man; he becomes an idler, and all his lofty aspirations are abandoned. The trained nurse has been kept in the message of the household, and the husband's children are a bit with her. The wife, disillusioned, grows her theft of the codicil, produces the document, and thus gives the real heir all the property. The nurse offers to take the husband, and a male friend of the family proposes to the wife, but that lady, moved by the "maternal instinct," insists on keeping her husband, and he at the last moment "braves on," and the two go back to the original environment of sociolistic work in the tenements. The drama is a sincere document, and was presented in a fine and sincere manner by the players. Effie Shannon, as a wife, made a strong impression. Pedro de Cardona, as the husband, answered to good advantage. Sheldon Lewis, as the uncle, did good character work. Barbara Hall, as the nurse, was vivid and effective, and Herbert Keller as the friend, was the best actor, and made the most definite impression. It may be said, however, that the long-looked-for great American drama has not yet been produced.

OTIS COLBURN.

BROOKLYN AMUSEMENTS.

Isadora Martin and Leah Winslow Seen to Advantage—Louise Carter Pleased.

The Three Twins was the attraction at the Crescent Theatre last week. Isadora Martin, as the Yama Yama girl scored a decided hit, and was without a doubt one of the best parts she has been seen in for quite some time. Leah Winslow was seen as Kate Armitage and gave a pleasing performance. Geo. Allen gave a most satisfactory performance of Tom Stanshope. Others in the cast were Arthur Buchanan, Gertrude Rivers, Charles Schenckel and M. J. G. Briggs.

The City was presented in a most capable manner by the Corso Panton Stock co. Arthur Jarrett as Geo. Hancock gave a most satisfactory performance and deserved all the praise accorded him. Claude Panton in the role of George Rand, was also seen to good advantage as was Minna Panton as Kate. Allen gave a hit as a usual save a fine performance as Cicely Rand. Others in the cast were Harry

(Continued on page —.)



AMUSEMENTS THE COUNTRY OVER



SYMPHONY AUDITORIUM, NEWARK, N. J.

NEW THEATRES IN NEWARK.

During the past year, Newark, N. J., has shown an astonishing growth in theatres, eight buildings having been erected to house dramatic attractions of one kind or another.

Miner's new Empire on Washington Street replaces the old building of the same name, which was removed to make room for stores. It is of steel and concrete, finished with glazed tile, tapestry, brick and marble. It seats 1,800 spectators, and affords ample and up-to-date accommodations for actors. The cost was about \$500,000. Frank Abbott is the house manager. Two others, the Symphony Auditorium and the Orpheum, are shown on this page.

ALABAMA.

MOBILE.—THEATRE: Buster Brown 7, 8; good co.; pleased large business. The Spring Maid, with Miss Haje, 12, 13; good co.; well received by two large houses. Montgomery and Stone in The Old Town 17, 18 pleased. Francis Wilson 19 drew well. **LYRIC:** Intruder Me 7, 8 pleased fair business. Baby Mine 12; good co.; delighted two large houses. The New Orleans French Opera co. in Thais 14, La Boheme and Faust 15; good co.; performance well received by large audiences.

MONTGOMERY.—GRAND: Blanche Ring in The Wall Street Girl 8 delighted very large audience. Imperial Russian Ballet 7; one of the most pleasing performances of the season, to small house. **MAJESTIC:** Penicelli-Gypsies 8-10 in Divorcement; good business all week.

ARIZONA.

BISBEE.—ORPHEUM: The Virginian 14; excellent co.; capacity.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM: William Faversham in The Fun 12; large and appreciative audience. Harry Bulger in The Flirting Princess 13; co. and business good. Over Night 14 pleased a good house. The Roary 15; excellent co.; fair business. Russian Dancers 17 enjoyed good business.

TEXARKANA.—GRAND: Over Night 13; one of the most delightful plays we have ever had here; played in big house, despite most wretched weather. The Curly Comedy co. in repertoire balance of week 12-17; very creditable co.; good business.

PINE BLUFF.—ELKS: Harry Bulger in The Flirting Princess 14; good performance; good business. Over Night 15; splendid attraction; fair business. The Roary 17; two good houses.

FAVETTEVILLE.—CHARK: Casey Jones 10; fair co.; good business. Billy Clifford in The Man, the Girl, and the Game 13 pleased large house.

CALIFORNIA.

SAN FRANCISCO.

Madame Sherry Repeated Former Success—Robert Mantell at the Court.

At the Columbia Madame Sherry returned with a good co., although Ann Taylor, Lottie Kendall, Oberidan Simpson, and Mary Quive were absent. The play went with a swing again and the audience was well pleased. The cast included Lillian Tucker, Flo Irwin, William Cameron, Franklin Farnum, David Lithgow, Virginia Feltz, Marie Fynn, Oscar Figgman, and Jack Tobin.

Salvation Nell at the Alcazar was exceedingly well received. Miss Vaughn took the part made famous by Mrs. Fiske, and Lottell the part created by Holbrook Hilton. Next week, Brewster's Millions will be given.

Mantell at the Court repeated his repertoire to good houses. Next to be seen for eight days only, The Queen of Hearts.

At the Savoy Mutt and Jeff created quite a stir, it being quite a novelty to see the caricatures transformed into a play. Next, Graustark, a story of love behind a throne.

Ada Reeve at the Orpheum is one of the many good numbers. Bernardi and Ray Dooley are

two features at the Empress, while Fantasia's has Carlos Caspar and Chatterbox Holiday co. as part of its bill.

Shumann-Heink will give concerts at the Court



MINER'S NEW EMPIRE THEATRE, NEWARK, N. J.

on 18 and 20, while the San Francisco Symphony gave a concert, matinee, 19.

The King and the Rooster gave a capacity house performance, matinee 19, for the benefit of the Juvenile Court. The members of the Jewish branch of the Redcoats, all youths and maidens composed the talent. About \$1,500 was made.

Jubilee Singers will give two concerts at Scottish Rite Hall.

The baby son of Mr. Walling was in the cast of the Alcazar in Salvation Nell.

George Cohan, our old San Francisco favorite, is in town looking as dapper as ever.

Lillian Burthart Goldsmith gave recitals at the St. Francis Hotel.

There is to be built by our city a Municipal opera house, costing \$1,000,000. There has been secured by private subscription about \$250,000, and it is to be finished before the Panama Exposition is completed.

Pacific Theatrical Productions Co. has been formed to produce a tremendous spectacular production. It advertises for 500 girls to be taught for the purpose of taking part therein. A nominal fee of \$1 per month will be charged.

Kelch is here to join hands with Dill. The quartet is patched up, and all will go merrily on again.

LOS ANGELES.

Mrs. Carter Ably Supported by Franklyn Underwood—G. R. Q. Wallingford Arrives.

At the Maltese, Feb. 12-17, Leslie Carter and co. is playing to crowded houses in Two Women. The drama is one of tenderness, full of realism in the extreme and of course embodying, throughout, the highest emotional acting. Mrs. Carter gives the role of Jeannine the broadest treatment and without overdoing the part in any particular convinces in realism. Mrs. Carter is ably supported by Franklyn Underwood, who played the part of the Count in very sincere style. The piece is well mounted and a capital production in every respect. Excuse Me 19-24.

The long looked for Get-Rich-Quick Wallingford is making the Mason at every performance 12-17. Every one has become so familiar with George Cohan's stories of the confidence man, that the character has become thoroughly national, and the two stories pieced together by George Cohan, has made a capital play. The

supporting co. has been well selected in every particular.

The Belasco 12-18 is housing The Fourth Estate, and has enjoyed a long run in San Francisco and judging from the attendance locally, it will play for several weeks to come. Wm. Gibson fills delightfully and forcefully the principal role of the Editor and Fred Hainer deserves special mention for the real bit of acting as the broken down reporter. As usual Hattie Barriscale gives a lovable interpretation of the Judge's daughter. Among those having principal parts are Thos. MacLarnie the Judge, Donald Bowles the dodo, Howard Hickman and Emilie Melville.

The Dollar Mark is the attraction at the Burbank and is taxing the capacity of this popular stock house. David Hartford again scores in his personal success of the role of Carson Baylis. Forrest Stanley fits deakly in the part of Joseph Gresham the owner of the mine, and another fine bit of acting is that of James Corrigan cast as Martin Anthony. The piece is splendidly staged and appears as popular as it did when first produced here about two years ago. Mrs. Wizer of the Cabbage Patch will follow.

At the Lyceum 11-17 The White Sister is doing its quota of the week's business. In this play Jeanne Towler appears in the main role and gives a very studied presentation of this character. Her support has been well selected and the play, while morbid in spots, is worth while.

Percy Bronson, who has been taking a vacation for several weeks, will return with the Fortis, Hartman co., now playing at the Grand and will make his appearance in the new Musical Comedy, The Girl and the Boy, which has been written and composed by Walter de Leon.

Phil Fosse will bring direct from San Francisco, the Texas Tommy dancing co., including the best of the Texas Tommy dancers from the Barbary Coast in that city. This exhibition will be given at the Walker Theatre for one week beginning 18.

well balanced and capable. Mrs. Leslie Carter 8, 9; fine production; Mrs. Carter and Franklyn Underwood made great hits. Deep Purple 11-17 pleased good houses. **LIBERTY:** Bishop's Players presented The Old Curiosity Shop 8-11; production and attendance very satisfactory. Bobby Burnett, 12-18. **ORPHEUM:** Strong bill, with Una Clayton and Juliet Bonaparte; capacity houses. **COLUMBIA:** Columbia Stock co. in The King of Alabam 4-10; performance moderate; attendance fair. A Summer Billiard 11-17 pleased average attendance. **ITMMA:** Franklyn Underwood and Frances Blenheim of the Leslie Carter co., and John B. O'Hara, with Get-Rich-Quick Wallingford, are all former members of the Liberty Stock co., and were renewing old acquaintances. Walter Catlett, a clever comedian of this city, has joined the Red Rose co.

SAN JOSE.—VICTORY: Mrs. Leslie Carter in Two Women 7; large audience; Mrs. Carter received many curtain calls. Excuse Me 14; excellent co. to large audience. Schumann-Heink 18 delighted large audience. **THEATRE JOSE:** Ed. Redmond co. in The Prince and the Dancer 5-11 pleased large houses; Miss Andie Widner 5-11 pleased large audience; as leading woman; Arthur Morse becoming popular. Ed. Redmond co. 12-18 in The Man of the Hour; fine production, to large audience; Thornton Hall and Hugh Metcalf divide honors evenly.

SAN BERNARDINO.—OPERA HOUSE: The Gamblers 12; fine co.; fair house.

COLORADO

DENVER.

Henry Woodruff Among Friends—Gertrude Hutchison and Estelle Colbert Made Good.

Henry Woodruff opened at Taber, Feb. 11 for the week, presenting The Prince of Te-ah-ti. The music has long ago become familiar to us, but the opera is charming and the chorus does well. Mr. Woodruff is a popular favorite here, having been a leading man at Elitch's Gardens several seasons. He was greeted with a rousing reception at each appearance. He is just as attractive as ever, and we are glad to see him. The Three Twins occupied the boards 17-24, and is as popular as when it first visited town, and played to good audiences. Gertrude Hutchison among the leading roles with much success. Estelle Colbert does nicely with the part entrusted to her. George Elmer is seen as Tom Stanhope. George Sidney in Busy Day 25-2, first time in Denver.

Rebecca of Sunnyside Farm moved into the Broadway 12-15. Ursula St. George makes a splendid Rebecca, and won the hearts of everyone in the audience. The stage settings are admirable and realistic. It is one of the best plays we have had at the Broadway this entire season. Adelaide Dunlap whose house is in Denver, appeared in Madame X 12-18. Her play wears well and draws as many tears as when last seen a year or so ago. Miss Dunlap has strengthened the part and her emotional work is far excellence. The entire co. is excellent, especially Harry Marshall as the woman's son. Mr. Foshery and Byron Hughes are decidedly capable. The mounting is particularly handsome and appropriate. Good business all week. The Gamblers 24-3.

Christine Miller and the Apollo Club made their annual appearance here at Trinity Church 20. These singers were as usual and greeted by a large and friendly audience.

The Fire and Police Board have barred all singers and entertainers from the restaurants and hotels. An appeal has been taken to the Mayor, but he favors the ruling, and it seems that hereafter these establishments will have to content themselves and patrons with simple orchestral music during meals.

Lakeland Skating rink, which has been rebuilt since the recent fire which came over wiping out the entire park, held a Lakeland Skating Race from noon to midnight 12 as a special attraction.

GRANDVILLE F. STURGIS. **PUEBLO.**—GRAND: The Fortune Hunter 6 pleased very good business. Prince of Te-ah-ti 8 well received. Three Twins 12 pleased. Little

John McCormick, the celebrated Irish tenor, assisted by Marie Narelli and Hesperay Clay, will appear at the Auditorium 26 and 27 in recital.

OAKLAND.—MACDONOUGH: Get-Rich-Quick Wallingford 5-7; capacity houses; co.



NEW ORPHEUM THEATRE, NEWARK, N. J.

Sixth Commandment, in which Ernest O. Ward and Lillian Rhodes were featured. It drew only fairly well. In the co. was Robert Hyman, a stock favorite of three or four seasons ago. Frances Starr in The Case of Becky, followed for week opening 25.

At the Shubert, Forbes Robertson repeated his great success of last year with The Passing of the Third Floor Back, the only conspicuous change in the cast being the substitution of Maude Buchanan as the slavey for Mollie Pearson, who is now playing Bunty, in Bunty Pulls the Strings.

At the Bijou, The Goose Girl drew well, the principal roles being in the hands of Virginia Ackerman, Florence Nelson and Victor Southernland. The play was handsomely staged. Although the Bijou and Jeff co. was burned out in the fire at the Grand in St. Paul, new scenery is being built here and the co. will open at the Bijou 26. Ten Nights in a Barroom will follow.

At the Orpheum, Blanche Walsh in The Thunder Gods was the headliner. The Dewey featured Sam Rice and his Daffydills, while the Gayety housed the Queen of Bohemia. At the Miles, Petram's Corcoran was the headliner, while La Diva and Corcoran occupied a similar position at the Unique.

WINONA.—OPERA HOUSE: Robert Hilliard in A Fool There Was 15; excellent co. and business. Mr. Hilliard gave a very intense portrayal of the character of the husband. Virginia Pearson as the woman, and Alphonso Ethier as the friend, deserve special mention. Bright 17; big business. Cecil Leas and Florence Holbrook repeated the success made last season.—ITEM: Your correspondent enjoyed a very pleasant visit with Mr. Hilliard at the hotel.

OWATONNA.—METROPOLITAN: Fisk O'Hara 12 pleased large house; very good co.

MISSISSIPPI.

JACKSON.—ORNTURY: Everywoman 9, 10; appreciated by three full houses. Russian Dancers 13 pleased large house. Introduces Me 15; fair house.

COLUMBUS.—THEATRE: Peck's Bad Boy 12; fair performance; poor business.

GREENVILLE.—GRAND: Della Clarke in Introduce Me 17 pleased good house.

MISSOURI.

ST. LOUIS.

The Gamblers Drew Well and Pleased—Billie Burke at the Olympic.

The Lombardi Grand Opera co. opened its second successful week at Shubert Feb. 11, 17, presenting Thais, Madame Butterfly, La Traviata, Barber of Seville, Lucia, Lery, prima donna, performed brilliantly. The titular roles. Sic. Pulcinella Guerrieri also led everything excellently from memory. Marie Dressler in Tillie's Nightmare, 18-24. Lew Fields' all star co. in Hanky Panky 25-1.

The Gamblers drew large crowds at the Garlick 11-17. Orme Calders as Wilbur Emerson, the leading spirit in this big business, is excellent and Chas. Stevenson does clear cut work as a reformer while Jane Owl is most acceptable as the woman in the case. Valetta Garratt in the Red Shoes 18-24.

Billie Burke in The Runaway was seen at Olympic 11-17, where she drew capacity houses. It is said to be her best hit and she is surrounded by a cast that leaves nothing to chance. C. A. Smith in The Runaway did good work.

Morton Seltzer in clever and Madeline Maudslayi also heartily received. The stage settings are the acme of the scene painter's art. Miss Janks in The Film Princess 18-24. The Siren 20-1.

Ralph Hiers in Dr. De Luxe entered upon his last week at Century 11-17. The play has been drawing fine crowds and has given excellent satisfaction. Anna Held in Madame Ignorance 18-24. Victor Moore in Shorty McCabe 25-1.

George F. Murphy comedian, and about 50 others were at the American Theatre 11-17. In McManus, the Cartoonist's Let George Do It, and has been drawing good crowds. Checkers 25-1.

Hans Leibel was given a benefit by the German Stock co. at Odéon 11. Franz Lehner's operetta Hattelsinder was the medium of entertainment of which on the acting as well as the musical side, afforded a large audience much unalloyed entertainment.

Paul Armstrong's sketch A Romance of the Under World, headed the bill at Columbia 11-17, where it gave satisfaction. Gus Edwards' Revue 18-24.

The famous burlesque beauty show Miss New York Jr., was seen at Standard Theatre 11-17. Sam Devore's Show 18-24. Merry Burlesquers 25-1.

The Whining Widow burlesque co. with Joe M. Fields and Florence Mills caused much laughter at Gayety Theatre 11-17. Gliner Girls 25-1.

The Blue Mouse was presented 18-24 by the re-organized Stock co. at the Imperial Theatre. Florine Garland is now Paulette Devine and all the young people in the cast please. Herbert H. Powers has charge of the stage and seems to know his business. The Charity Ball 25-1.

Mrs. Lois L. Teser, a former St. Louis writer, is the author of Die Glockenmacher in America, presented 18 by the German Theatre Stock co. at Odéon, attracting the largest audience of the season.

VIVIAN S. WATKINS.

KANSAS CITY.

Hanky Panky Pleased All—The Pink Lady Cordially Greeted at the Willis Wood.

"Hanky Panky is a Riot" reads the headline in the Kansas City "Star," following the presentation of this big Lew Fields' production at the Shubert Feb. 18, and the consensus of opinion among Kansas City theatergoers is that this expression is exactly. The audience was of the capacity kind at every performance, standing room being often at a premium. Lew Fields has given the stage some big productions. Added to the magnificent setting of the piece is some of the catchiest of music, for which R. Ray Goetz and A. Baldwin Rhoads are responsible. The comedy throughout, while uproarious at times, is clean and wholesome always. There

are so many principals in the big co. of entertainers that it is difficult to choose the leader, but perhaps that honor should go to Max Rogers, who, through former associations, as well as an excellent performance in the present production, is the veteran of the co. Mr. Rogers was just as funny as in the old days when he and his brother Gus were one of the hits of the New York stage, while Bobby North, who cooperates him was almost equally amusing. Harry Cooper also contributed to the merriment while scoring heavily in several songs. Carter De Haven and Flora Parker shared in the honors with their songs and dances, winning recall after recall. Florence Moore and William Montgomery contributed some sensational comedy, the former having some of the most laughable stunts seen on the local stage for some time. The big chorus was attractive in face and figures, and altogether the production with its many novelties and surprises is quite the biggest hit in the musical line seen here this season. Over Night 25-March 2.

The Willis Wood had The Pink Lady 18-24, and as this was the first appearance of this heralded musical piece here capacity audiences greeted the players enthusiastically. The splendid music of the production had preceded it, of course, and was familiar to many, being all the more enjoyed coming from its original settings and environments. A co. of ability and experience, and were warmly welcomed without exception. The title role was splendidly cared for by Olga De Baugh, a new player to Kansas City, but one who will be welcome in future. John E. Young and Josie Intrapodi were responsible for most of the comedy, and gained many laughs. Others who deserve mention are Ruth Thorpe, Harry Dene, Minnie Jarbeau, and Octavia Brooks. The production was attractively staged and costumed. The Girl of My Dreams 25-March 2.

Let George Do It was the rather strange, although catchy title of a new musical comedy seen at the Grand 18-24. The piece was entertaining being well staged and costumed, with some pleasing musical numbers and a good line of comedy. George F. Murphy headed the presenting co., and was chief funmaker throughout the show. Of the support, the title role was played by Minstrose Worthley, and Leona Stephen pleased especially. Business good. Bailey and Anita in Top of the World 25-March 2.

The Woodward Stock co. gave At Oak Corner at the Auditorium 18-24, and scored as usual. William Greer and Edith May Jackson appeared in the leading roles, and were capably supported by other members of the excellent co. The play was prettily staged. The Copper King 25-March 2.

The Gillies had John Larkin in Royal Sam for the week of 18-24, proving one of the best colored entertainers seen here for some time. A good-sized supporting co. also pleased. The Cattle King 25-March 2.

The Orpheum had Greer and Dwyne in The Village Lawyer as their tonic attraction 18-24, playing to big business as usual. Others on the bill were Genaro and Bailey, Mr. and Mrs. Jack McGrover, Cunningham and Marion, Karl Greer, and Mrs. Gardner Crane and co. Four Hollaways, and Mrs. Fred Had, all pleasing.

The Empire had another double headliner bill 18-24, with Vilmos Westcott and Sullivan and Pasquella sharing in the honors. Bartholdi's Cockatoo, Combs Brothers, Phillips and Merritt, and Art Adair also won applause.

Richie Glaser led the boards at the Gayety 18-24, and four roadies.

Wrote headed the big co. of entertainers and scored heavily. Honeymoon Girls 25-March 2.

The Merry Burlesquers played the week of 18-24 at the Century to good business. A big olio was the feature of an attractive bill. Richie Craig, Joe Barton, Dorothy Blotner, and Hazel Ford, Jeanette Dupree, and Curtin and Wilson deserving mention. Moonlight House 25-March 2.

ST. JOSEPH.—TOOTLE: Madame X 12; well presented by a good co.; pleased fair business. Girl of the Golden West 13 drew crowded house of music lovers. May Hobson in A Night Out 14 pleased good business.—LYRUM: Jolly John Larkin in Royal Sam 23-24 pleased good business.

HANNAH.—PARK: Lambert's Minstrels 12 pleased fair house. Fatty Felix 17 satisfied two fair audiences.

FULTON.—PRATT'S: De Armond Sisters week of 12 pleased. Let George Do It. The Hussars, 19 to R. H. O.; pleased. The Heat Breakers 20 pleased R. H. O.

MOBERLY.—HALLORAN: The Heat Breakers 20 pleased R. H. O.

NEBRASKA.

LINCOLN.—OLIVER: Chorus Lady 8; fair co.; poor business. Lulu Glaier in Miss Dodelsack 9; fair performance; good business. Florence Webster in Naughty Marietta 9, 10; excellent co. and performance; best business very poor. The Girl from Rector's 12; fair co. and business. Madame X 13; fair co. and business. The Girl of the Golden West 14; excellent co. to crowded house. Third Degree 15; good co.; business fair. Amateur performance. The Face at the Window 16; good business. May Hobson in A Night Out 17; excellent co. to crowded house.—ITEM: Taking into consideration the number of performances at the Oliver, this week has been a record breaker, there having been ten performances the past week, six nights and four matinees.—The Orpheum had an excellent programme this week, headlined by Mrs. Gardner Crane and co. in The Little Sunbeam. Among the other acts on the programme were Beck and Preston, Genaro and Bailey, Cunningham and Marion, and The Tying Wards.—The Lyric gave their usual high-class programme of vaudeville and pictures.

GRAND ISLAND.—BARTENBACH'S: OPERA HOUSE: Third Degree 11; good co. and business. Girl from Rector's 12; good performance; fair business. May Hobson 19; crowded house; splendid performance.

FAIRBURY.—OPERA HOUSE: Traveling Salesman 7 pleased good house. Girl in the Taxi 8 canceled. Maloney Dramatic co. 9 canceled. House Next Door 16 canceled.

KEARNEY.—OPERA HOUSE: The Third Degree 12; excellent attractions; to big business. Third time here, but drawing powers as great as ever.

FREMONT.—LARSEN: Madame X 14 pleased good house.

NEVADA.

RENO.—MAJESTIC: George Sidney in Busy 12x 8; good business. Excuse Me 9, 10; broke all records since The Merry Widow two seasons ago. Raymond Teal's Musical Comedy co. 11-17; poor co. and medium business.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE: Brown and Wilmet, singing and dancing; Franklin and Deane, acrobatic equitarians; Noel, comic singer, and acrobats; 10-21; big business. Dow and Dow, Hebrew comedians; Conus and Emmett, ventriloquists; Ethel Wood, and change of pictures, 22-24.

DOVER.—CITY OPERA HOUSE: Madame Sherry 17; more than delighted big business; excellent co. and performance. All the Comforts of Home 20 (local); creditable production to capacity.

CLAREMONT.—OPERA HOUSE: Madame Sherry 20; excellent co. and business.

NEW JERSEY.

NEWARK.

Helen Ware at the Newark—An Old Favorite at the Shubert.

The Littlest Rebel was presented at the Newark Feb. 5-10. Dustin and William Farnum enacted their respective roles excellently. Juliet Shelby, a juvenile player, pleased her audiences. George Thatcher, that good old minstrel, gave a most artistic characterization of the old servant. Percy Hawes was delightful as Mrs. Cary, and William B. Mack excellent as General Grant. Helen Ware in The Price 12-17.

The Chocolate Soldier proved a delightful evening's entertainment at the Shubert 5-10. An excellent cast, including Alice Yorks, Mildred Rogers, and Juanita Fletcher. Way Down East 12-17.

The Heir to the Hoorah was presented by the Payton co. at the Orpheum 5-10, and the co. added another mark to their credit. Clifford Stark as Lacy could not have been better, and his efforts were highly appreciated. Mabel Brownell, as his wife, was delightful. To be sure, the role is a rather small one, but Miss Brownell never slighted her work, which is one of the secrets of her great success. Belle D'Arcy, as Kate Brandon, did not act, but was just simply natural and won her audiences at the start. Mabel Estelle was bubbling over with brightness as Madge Casey. Eddie Radcliffe as the mother-in-law was excellent. The male members of the cast were all splendid in the roles assigned them. Lee Sterrett as Jim Lacy, Louis Leon Hall as Bud Young, Harry B. Roche as the owner of Dixie Ranch, Lawrence Harbo as Bill Ferguson, Albert O. Warburg as Lou Perry, Edward Van Sloan as Kelly. Others in the cast were Frank Payton, Bobby Livingston, Dick Vanderbilt, and others. Next week, A Fighting Hope, and as the cast is limited to five people Orpheum Payton will send the balance of their tonic attraction 18-24, playing to big business as usual. Others on the bill were Genaro and Bailey, Mr. and Mrs. Jack McGrover, Cunningham and Marion, Karl Greer, and Mrs. Gardner Crane and co. Four Hollaways, and Mrs. Fred Had, all pleasing.

The Jersey Lilies appeared at the Gayety 8-10, to big business. Two Newark boys, George Lyons and Bob Lyons, received a hearty welcome at Proctor's 8-10. Others on the bill were Harry Dars in Chinatown, Hickman Brothers, O'Connor Sisters, W. H. Murphy and Blanche Nichols, The Wheelers, Ward and Curran, James J. Morton, Salerno and Stella Karl.

At the Edison picture house, featuring Benjamin Wilson and Jamie McAllister, who until recently were members of the Payton Stock co. Mr. Wilson and Miss McAllister are now in Bermuda, but they would be gratified to hear the hearty applause which the pictures are thrown upon the screen, and Manager New says the box office receipts are bigger on the Wilson-McAllister days.

Mary Emerson in Sappho at the Columbia 8-10. The Third Degree 12-17.

JERSEY CITY.

Eugenie Blair in The Test—New Play at the Orpheum.

Eugenie Blair always a favorite here, came to the Majestic Theatre 10-24, in The Test, and both players and play made an enviable hit. Miss Blair's acting is always at the best, and this play fits her to perfection. Miss Blair is strong in the emotional scenes, and her sense of comedy is immense. The play abounds with strong situations, and the acting of the specially arranged support is excellent. Harry D. Minton as Arthur Thorne is finished and impressive. Charles Fischer as the German Music Master was fine, and his acting was all that could be desired. Joseph Galloway as the ex-convict, Lois Hiram as Percy, Virginia Irwin as Maria, Frederick A. Le Duke as Frank McVane, Clyde F. McCabe as Schlemmer were all fine. The stage setting called forth much praise. The White Slave, 26-2. Beniah Forster in A Kentucky Romance 1-9.

The Sterling Picture Stock co. made a change 10-24, when it appeared in a new American military play called Army Blue, by R. Lawrie, a New York newspaper man. The play received a rousing reception, and it looks like a winner. Army Blue is up to the times, with possible characters a good story, and a lot of human interest in it. The story deals with Lieutenant William Gordon and his love for Beanie Hampton, the daughter of the commanding officer. She is the fiancée of Lieutenant Elliott Kinley, a wealthy-caddy sort of a chap, whose commission in the army was secured through wealth and influence. Lieutenant Colonel Moore, while under the influence of liquor, has a fight with Iron Hand an Indian, which might have resulted seriously, but for the timely interference of Lieutenant Gordon. Upon his return to camp, Colonel Moore informs the hearts of his men with a lurid account of his encounter with the redskin and a number of the troopers start after the Indians. Lieutenant Gordon is wounded in the encounter and cared for by Iron Hand. In the next act where the commander is a comely valet, he learns that Beanie Hampton loves him, and the play ends satisfactorily. The stage was fine, especially the mountain scene in the third act. As Lieutenant Gordon, Frank H. Arer, played and made many new friends. Walter D. Nealand as the commander of the post, was dignified, and acted the part in a thoroughly satisfactory manner. Dr. Forest Dawley as Colonel Moore gave a good performance of the heavy part. Edwin O'Connor as the millionaire lover was true to life. George Morgan, one of the most valuable members of this favorite co. made a genuine hit as Sergeant Gibbs, and he deserved the applause bestowed upon him. Leslie King as the barkeeper, Charles Kelly as the scout, William Green as the Indian, Marie Beale as the commander's wife, and Gladie Hitz as Miriam were all excellent. Louise Vale as Beanie gave her usual careful, finished portrayal of the heroine. The entire production showed good management and careful preparation. Oliver Twist, 26-2.

The Imperial Burlesquers drew fair attendance at the Bow-Ton Theatre 18-24, when a good all-round performance was given by a competent co. Harry L. Cooper is the principal comedian.

Felber and Allen have secured new leases of both theatres in Bayonne—the Bayonne Theatre and Bayonne Opera House—the homes at present of moving pictures and vaudeville. Business is immense.

Kleanor Montell, an actress, and daughter of Eugenie Blair, was in the audience 19, and saw her mother play the leads in The Test for the first time. She allowed herself to be carried away by her maternal powerful conception of the character of Beanie Hampton.

Mr. Lawrie, author of Army Blue, which was produced for the first time upon any stage by the Vale Stock co. at the Orpheum Theatre here 19, is a protégé of Colonel Watterston, and was dramatic editor of the Louisville Courier-Journal for many years. He has been associated with Klaw and Erlanger for the last six years as press representative. A large delegation of Priars were to witness the play 21. Mr. Lawrie is a member of that organization.

Leslie King of the Vale Stock co., welcomed an eight-pound boy into his family recently. Among the new members of the Vale Stock co. are Dr. Forest Dawley, John C. Davis, Edwin O'Connor, Fred Blackmore, Charles Kelly, a resident of this city, and William Green. Twenty-five members of the X Club had a theatre party and afterward gave a dinner to the members of the Vale Stock co. Travers Vale was the toastmaster. All members of the co. contributed toward the entertainment of the guests. Thomas H. Shewley, who represents Charles E. Blaney as resident manager of the Orpheum Theatre, was married 18, and has taken up housekeeping in this city, near the theatre. He has the congratulations of his many friends here, all of whom he has made since he assumed charge of the theatre.

WALTER C. SMITH.

HOBOKEN.

The Gayety Players Added Another Success—Small Fire at the Lyric.

The Gayety players presented their New Minister Feb. 19-24. Thomas Shearer in the role of the village deity was exceptionally good. His comical smiles and poses were screams. Mr. Shearer has never been seen to better advantage in this theatre. Several Dr. Daves as the new minister, and Miss Ruckert were both very good. Bernard McQueen's wonderful impersonation of the ex-convict gave the audience a chance to see some real acting. Mr. Louis Albion was very good as usual in the role of Skeels. He was only on the stage at short intervals. This city dialouge was great. John Grey in the dual roles of the old minister and the convict (a good combination) was also very good.

The Lyric Theatre had a close call 19. The performance was nearing the end, when smoke started to come from the moving-picture box which was situated in the rear part of the first balcony. There was an immediate rush for the doors. The pianist kept his head and started the orchestra. The fire was turned on immediately which subdued the fire after the flames were out. The house was packed at the time and the management deserves credit for the way it handled the audience.

BURLINGTON.—AUDITORIUM: An ordinary bill drew the usual good business 15. Among the numbers that merit mention were Donnelly and Bonall in selections culled from grand opera and Erace, the odd violinist. Other items programmed evoking laughs were the comedy acrobatic work of Husbelt Brothers, Harry Foss, and Adams and Schaffer with their argument on music. The closing scenes of the travesty offered by Caine and Malone were suddenly interrupted by the curtain. "Doe" and Edna Roberts, Billy Evans, the sailor boy, and the Landmark were away, leaving the stage empty capacity 17.—ITEM: Clarence Marks, "the man with the big voice," late with George Evans' Honey Boy Minstrels, has entered vaudeville in a vest-pocket comedy vehicle in which he is ably supported by Ruth Marks.—Grand Lecca, formerly manager of Martin's N. Y. Co., is in advance of Kibbles and Martin's Eastern Uncle Tom co.—Manager Lanning, through the press, makes this significant announcement of a forthcoming production: "I want to greet them with a capacity house, which will insure all their attractions playing in the future."—George Keating the "somewhat different" cartoonist is meeting with much success in vaudeville.—Mrs. Donahower, a professional pianist of this city who recently sustained injuries, has sufficiently recovered to again be heard at a vaudeville and picture house at Riverside.

J. WILL BURE.

ATLANTIC CITY.—The week of 18-23 was a prosperous one for the theatre here. The Curious Conduct of Judge La Garde having its premiere performance, and the vaudeville houses presenting strong bills to capacity houses. William Lackare and Nizon Apollo appeared with a new play, the oddity of the theme which distinguishes The Curious Conduct of Judge La Garde will undoubtedly be the important feature in making it a drawing card to at least a greater degree than any of the recent plays which have come to the stage as starring vehicles for Mr. Lackare. The play is unusual in that it is founded upon the theory of a German physician, that under a certain malady a dual personality can exist, with a thorough Jekyll and Hyde existence, and yet without impairing the actual mentality of the patient. If it is possible to secure a comprehension of these two personalities in the mind of the person so affected then a cure can be made. This theory is aptly expounded in the first act of the play by Dr. Filditz, a nerve specialist, who is Judge La Garde of his theory which is the same as that just recited. The judge proves to be the possessor of this malady and attempts to prove as the play progresses the entire theory the doctor has expounded. At the close of the first act Judge La Garde falls a victim to a train wreck, seen in a vision on the darkened wall his fascinating friend, the red-headed girl of the "Lame Duck," a resort to which he shortly departs in a rough disguise. At the low resort where he is found in the second act are shown his rough companions, his friends and kind of human descriptions, all concerned in mysterious deeds from a discussion of which they flee to a cellar tran upon the entrance of the police. The last act proves the most interesting, as in it Judge La Garde reveals his dual personality. The scene opens with the entrance of Judge La Garde and his two companion thieves from the resort, who attempt to take loot from the mansion. The first indication of other than ordinary robbery by the gang comes with the discovery by La Garde of his sister's picture on the wall. The sister, familiar to his eyes, but at the time foreign to his personality causes him to hesitate and finally fall into his chair and again into a stupor. When he rises from his seat he is unconscious of any other personality than that of

Slim Princess 13 pleased two very large horses, N. R. O. at a premium.—GRAND: Over Night 10 to good business. My Friend from Disk 13-14 satisfied to paying business.

BUCYRUS.—THEATRE: Wittmberg Gino

J. W. B.

Club (audience English, Lutheran Church) 8; crowded house. The Country Boy 9: excellent; good house. Polly of the Circus 14: strong co.; delighted good house.

SIDNEY—LYRIC: Franklin Stock co. Jan. 20-4: fair co. and business. Missouri Girl 8: strong co. S. B. O. Casey Jones 17 failed to please big house.

SALEM—GRAND: Remaranda 14 (local) pleased capacity. Miss Stirling and Joseph Burdfield deserve special mention. Millionaire Tramp 15: fair co.; good business.

HAMILTON—SMITH'S: For their eighth week the Lewis-Orliver Players put on The Three Orphans and East Lynne; business continues big. The Minister's Wife 18-21.

CIRCLEVILLE—GRAND: The Manhattan Gaiety Girls 18: fair co. and business. Baby Mine 17 pleased two good houses.

NEW PHILADELPHIA—UNION OPERA HOUSE: Polly of the Circus 19: excellent co. and house.

WOOSTER—OPERA HOUSE: Country Boy 7: good play to fair house. Polly of the Circus 18: fine and greatly pleased a big house.

CAMBRIDGE—COLONIAL: Polly of the Circus 17 pleased a very good house.

TIPPIN—GRAND: Polly of the Circus 6 to good business; good co. and pleased.

OKLAHOMA.

MUSKOGEE—HINTON OPERA HOUSE: William Faversham in The Faun 10: excellent co.; capacity. Harry Bulger in The Flirting Princess 17, matinee and night; very good co.; good business.

WALSH—DUBBY: William Faversham in The Faun 15 pleased good business.

PENNSYLVANIA.

PITTSBURGH.

G. R. Q. Wallingford Excites Considerable Interest—An Annual Visitor at the Lyceum.

Pittsburgh, Feb. 27.—The long-looked-for Get-Rich-Quick Wallingford is here at the Nixon the current week, and a large week's business is the outlook. Next week, Nasimova in The Marquettas. Gypsy Love gave pleasure to large audiences last week; the music was delightful; the story sane and held attention; it was interpreted by an excellent co., and beautifully staged. Marguerite Givra was winsome as Sor-then, and Charles Morrison as Jossel shared the honors with her—both singing and acting their roles most effectively.

The Kiss Waltz is at the Alvin, and the attendance will likely be large during the engagement. The Never Home is underlined. Alborn's somewhat elaborate production of The Bohemian Girl pleased good-sized attendance the past week, and most of the principals of the cast were fully capable. The familiar songs were encored—being well rendered, and, altogether, the presentation was noteworthy.

The Arcum has one of its most loyal attractions in the old Kentucky, having never missed a season since it was first produced, and will be followed by Eugene Blair in The Test. Norman Hackett played the title-role in Satan Sanderson in a satisfactory manner, and had the support of a competent co. last week.

The Harry Davis Stock co., at the Duquesne, is presenting The Three of Us, and will offer The Crisis next week. The Lottery Man was entertaining and well acted during the past week.

Harry Williams' Academy has The Cherry Blossom, and Vanity Fair is at the Gaiety. A good vaudeville bill is at the Grand.

ALBERT S. L. HEWES.

READING—ACADEMY: The High School Girls (burlesque) played to two good-sized audiences 8. The Gambler 9: very good business; William Huntington and Martha Oatman were the recipients of liberal applause. An audience which filled every seat heard the Philadelphia Orchestra (eighty-five men) 18; Carl Pohlig conducted, and Thaddeus Rich was violin soloist; the concert was pronounced the best in recent years. The Girls from Missouri held forth 15, with matinee, and entertained two very large audiences; Frank P. Murphy and Fred Russell kept the house in good humor with their clever comedy and parodies; a large and pretty chorus was an added feature. The Old Homestead pleased two good-sized audiences 17; all the original features, including the double sextette, were retained, and scored heavily. Two capacity audiences witnessed the productions of The Wishing Well (local), given for the benefit of the local Tuberculosis Sanatorium 18, 20; all the participants were members of society, and were coached in their parts by Thomas B. Donaldson, of University of Pennsylvania Mask and Wig fame, who also wrote the play; each member of the large cast acquitted himself creditably, special mention being due Fred Stevens and wife; numerous local firms contributed to the success of the play; Professor Feiler's Symphony Orchestra, of New York, now playing at the Imperial Cafe, rendered several selections and made a hit; over \$2,000 was realized and it has been decided to help the needy in future years in this same manner, and to this end the Charity Vaudeville Association has been formed as a permanent organization. The Colonial Belle, a burlesque organization of merit, with a minstrel first part of class, held the boards 22, with matinee, and played to very large audiences at both performances.—**RAJAH TEM-PLIN**: Robert Hubbard, sage of East Aurora, N. Y., spoke to a very large and appreciative audience on The Religion of the Future 23; Mr. Hubbard gave a brilliant presentation of modern advanced thought and was liberally applauded.

SCRANTON—LYCUM: Sam Bernard in He Came from Milwaukee 9: co. excellent; to a capacity house; Sam Bernard on his appearance was given a warm welcome, and at the end of the first act, after instant applause, made a characteristic curtain speech. Wilton Lackaye in The Stranger 10, with matinee; co. and business excellent; Wilton Lackaye as John Marshall was very convincing, and Edith Lyle as Mary Warrington was delightful; all the other parts were ably sustained; the staging was all that could be desired. Over Night 13: a very capable co.; to good business; Florence Huntington and Ernest Truex as Mr. and Mrs. Kettle and Robert Kelly and Madge Kennedy as Mr. and Mrs. Darlin were excellent, and merit special mention; all the others did very well; the scenery and stage were very good.—**POLI**: An excellent bill for week 12, with A Night in a Turkish Bath as a headliner, scored. The other Barons and Robinson, The Aeroplanes Ladies, W. S. Dickinson, The Muskalgriss, William Morrow and co., and Ben Brandt, to excellent houses.—**COLUMBIA**: Billy Watson's Reef Trust Beauties in Krausmeyer's Alley and Krausmeyer's Christmas Eve 2-2: co. and business good; Billy Watson, Billy Spencer, and Alice Gilbert were featured, and made good.—**NEW ACADEMY**: Kelly and Parks in Just Kids heads an excellent bill week of 13, and scored. The Nine Experts, Bert Money, and others, to very good business.—**ITEM**: Isabel Robinson, of the vaudeville team of Barnes and Robinson, who are at the Poli this week, is a Scranton girl, and on her appearance was given a warm welcome.—Richard Mitchell, of the Frohman staff is here, making arrangements for the premiere of Mr. Frohman's new play, Preserving Mr. Fanmore 22, 23.

ALLENTOWN—LYRIC: The Rosary drew full house 8; very good co.; giving excellent satisfaction. The High School Girls (burlesque), matinee and night, 9, to very good business. The Dads Poo and Get-Trimmed-Quick Rubes with a good olio, which included Dixon and Milla, Reese and Mitchell, Stewart and Stevenson, with Dashing Dainty Marie as a special feature; pleased very much. Sam Bernard in He Came from Milwaukee played to two capacity houses 10; Mr. Bernard as a gambler is a class by himself, and with a good supporting co. and strong chorus gave a performance that was thoroughly enjoyed by the large audiences. The Lehigh Valley Symphony Orchestra, assisted by Signor Alessandro Bonci, soloist, and Mr. Francis, pianist, gave a most excellent music lovers; the concert was a brilliant success, for which much credit is due Conductor Prof. Andre Weingartner. Over Night 14 proved a most sparkling comedy and kept a good-sized audience in constant laughter; thoroughly capable cast.

LANCASTER—FULTON: Billy Allen Musical Comedy co., including Phil Davis, Cora Mitchell, and Josie Bright, in Miss Idlewild, The Love Bug, the King of Kokomo, and A College Hero 12-17: pleased fair audiences. Keene, the magician, 20 mystified a fair audience.—**FAMILY**: Cora Youngblood, Cora Sextette, Gentry and Keenan, Frey and Fields, Leo Hall, and pictures 19-21 pleased fair houses.

COLONIAL: E. Frederick Hawley and co. in The Bandit, Henry and Francis, Marian Garson, William and Warner, Gracie Kemmett and co. in Mrs. Murphy's Second Husband, Granger and La Poole, Dufrin-Beddy Troupe, and pictures 19-24 pleased good-sized houses.—**ITEM**: The White Hats of America and the Associated Actors' co. have purchased the Family Theatre. The Lancaster Academy co. will hold a ninety-nine-year lease, and the title to the real estate was vested in R. V. Alexander, Esq., and Anna Mozart, wife of Edward Mozart, the manager for a number of years. The change of policy is announced for this season and Charles M. Hooten will continue to manage it.

MEADSBORO—WHITE'S NEW THEATRE: The Confession 17; medium business. Clifford Dempsey as Jesus, a French Canadian, gave a finished performance of a hard role. Elsie Williams, W. T. Sheehan, John F. Carleton, Mortimer Snow, Charles Canfield, and Frank Campbell were well received. Miner's business. Margaret Flavin, Joe Burton, Fred Collins, Louie Rice, Nelsons Rush, the Rindles, and Hans Reed formed one of the best burlesque co. ever seen here. Trizie Frigiana in The Sweetest Girl in Paris: large advance sale. The County Sheriff 22. Broadway Gaiety Girls 26. The Third Degree 28.—**ITEM**: Forty-five Minutes from Broadway, booked for 24, canceled, on account of closing.—Elsie Williams, of The Confession co., is well known here, having appeared here in vaudeville.

MEADVILLE—ACADEMY: Nancy Boyer co. 12-17, opened to capacity with My Wife, which gave entire satisfaction; plays first half, My Wife, Miss Hobbs, Love Watches, and When Knighthood Was in Flower; Miss Boyer is a general favorite in Meadville, which will do the house for every performance.—**ITEM**: The boys are seeing some of the most beautiful gowns ever seen in Meadville: plays last half, When Knighthood Was in Flower, Leah Kleschna, The Young Mrs. Winthrop, My Wife, and The Heart of Springtime. Al Fields, Minstrels 16: very good, to his business.—**ITEM**: Fred Willard, who is the manager of Nancy Boyer, is an old Meadville boy, and his Meadville friends are mighty glad to see him meet with such success.

CHAMBERSBURG—ROSEDALE OPERA HOUSE: Manhattan Players 12-15, continuing to large houses; co. has made good; plays What Women Will Do, The Heart of the Rockies, East Lynne, Mr. Kearney from Killarney, The Little Christian, One Girl in a Thousand, and Ten Nights in a Bar-room.—**ITEM**: This co. have completed a three weeks' engagement, the longest ever made in this place.—**NEW THEATRE**: Keene 19: good performance and business.

DUBOIS—AVENUE: Stetson's U. T. O. co. 9, matinee and evening; poor co. and light business. The County Sheriff 16: good performance and nice staging; played to fair business. Headley's motion picture 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

BEAVER FALLS—LYCUM: Eike's Minstrels (amateur) 8, 9: two big houses; put on under direction of the S. A. Grubbs Syndicate co., Chicago, Ill. Alma, Where Do You Live? (return) 15: better business than before, and certainly pleased. Millionaire Tramp 17: very poor co. fair business. Trizie Frigiana in The Sweetest Girl in Paris 20: S. R. O.; excellent co. throughout and certainly pleased; very elaborate wardrobe.

WILLIAMSPORT—LYCOMING OPERA HOUSE: The Spring Maid 20: S. R. O.; one of the largest houses ever here; to enthusiastic audiences: Gene Lemessa, Eleanor Henry,

Messrs. Arthur Woolsey and J. H. Goldsworthy were well received; elaborately staged and costumed.—**FAMILY**: specialties and motion pictures 19-24: to fair sized and appreciative audiences; specialties strong and novel.

YORK—OPERA HOUSE: High School Girls played to good business and made good 10. Over Night, fair business, with pleasing comedy. 15. Girls from Missouri 17. Billy Allen Musical Comedy co. 19-24. Madame Lillian Nordica in concert under auspices York Oratorio Society 20.

BUTLER—MAJESTIC: Alma 19: very good attraction and co.; light house. May Irwin in She Knows Better Now 17: excellent attraction and co.; made a hit with small house. A Millionaire Tramp 19: light business.

POTTSTOWN—GRAND: The Gambler 3: fair business and co. Phil Maher Stock co. week 19-24, production Her Marriage Vow, A Village Vagrant, Tempest and Sunshine, and Beyond Pardon, to good business.

SHARON—GRAND: Alma, Where Do You Live? 14: good business; pleasing performance. Adelaide French in Madame X 15: full house; good supporting co. May Irwin 16: capacity. Al. G. Fields Minstrels 20: better than ever.

ALTOONA—MISLER: Colonial Belle 20: good house. Elbert Hubbard 21: packed house. Trizie Frigiana in The Sweetest Girl in Paris 22: two performances; S. R. O. County Sheriff 23: small house.

JOHNSTOWN—CAMBRIA: The stock co. has found marked favor and business is splendid; they are presenting Clothes Week of 20 in faultless style. The Commanding Officer is underlined.

WEST CHESTER—OPERA HOUSE: Beniah Poyster in A Kentucky Romance 19 pleased fair business. The Old Homestead 21 pleased S. R. O.

BRADFORD—THEATRE: May Irwin 14 in She Knows Better Now pleased a large audience. Fields Minstrels 15: excellent satisfaction.

GREENVILLE—LAIRD: Wilber co., musical, 9 pleased capacity. Adelaide French in Madame X; excellent; fair house.

OIL CITY—THEATRE: Al. G. Field's Minstrels 17 pleased two large houses. Alma, Where Do You Live? 19: fair co. and house.

POTTSTOWN—ACADEMY: The Rosary 12 pleased fair audiences.

CLAREFIELD—NEW OPERA HOUSE: Six Furling Sisters; fair co.; good business.

GREENSBURG—OLAIR: Charles K. Champlin Stock co. 19-24 pleased good business.

HONESDALE—LYRIC: Cat and Fiddle 18: good co. and business.

RHODE ISLAND.

PROVIDENCE.

Vera Michelena as Alma—Stock Season Inaugurated at the Empire.

The Wedding Trip was at the Providence Opera House Feb. 19-24 for a week's engagement with a special matinee on Washington's Birthday. The operetta is fairly interesting. Gertrude Hoffman and The Imperial Russian Dancers 23-27. Mrs. Kemy Lipin in Love and Riches 28.

Alma, Where Do You Live? proved a hearty laugh from beginning to end at the Empire 19-24. Vera Michelena carries the leading role with distinction, and the supporting co. is abundantly supplied with clever lines. Nasimova, in The Marionettes 29-32.

The Traveling Salesman made a distinct hit at the Imperial 19-24, where it remained throughout the week. Shep Camp carries off the honors with an excellent portrayal, while the work of Faith Avery is very commendable. East Lynne 26-27.

Keith's offered one of the best bills of the year, lately abundant in new acts. Jesse Lackay's notable production, California, is exceptionally elaborate and well presented. Kate Elmore is irresistible and always a welcome feature. Sam Williams assists her. Others include Linden Beckwith, McConnell and Simpson, Doc O'Neil, The Grassers, Leahy Brothers, and Kline's Animals.

The Big Banner Show gave a snappy performance at the Westminster 19-24, catering to good business throughout the week. Good comedy and chorus work prevailed. Clark's Runaway Girls to follow.

Nasimova will close the regular Fall and Winter season of the Empire. On March 4 a short season of Stock will be inaugurated with Clothes as the initial offering. Lovell Alice Taylor will play leads and George Bryant Connor will have the juvenile roles.

The Kiss Waltz is among the March bookings for the Opera House.

The re-engagements of Tom Burroughs and C. Wilson Hummel have been announced for the Albee Stock co. this summer, both of which are popular ones. H. F. HYLAND.

WOONSOCKET—BIJOU: Bijou Stock in The Rosary 12-17: capacity business; good performance. Last Paces 19-24: business fair; good performance; principal parts well portrayed by Messrs. Britten, Whitman, Kirke, Ervin, Berns, and Misses Hallack, Price, Tindle, and Chas. P. Paul Marcel and his French co. 23; will present the French four-act melodrama, Feres Rensmi, Week of 27: Bijou Stock co. in Arabian Nights.

SOUTH CAROLINA.

CHARLESTON—ACADEMY: The Arrival of Kitty 7 failed to draw. Three Twins 8: mediocre co., to moderate business. Mary of Three Bar Ranch, with La Petite Viola in the leading role, 12, 13: fulfilled the expectations of fair audiences. Black Patti 14 did well for a very rainy night. Blanche King 15: S. R. O.; star and entire co. made a great hit. Metropolitan Concert co. 16: delightful concert; deserved full house. Paid in Full 17, and matinee, satisfactory performances to fair business. Cow and the Moon 18 failed to attract. Henrietta Crossman in The Real Thing 20: play and star won the approval of a full house.

COLUMBIA—THEATRE: The Wolf 10: good, to small house. Paid in Full 14: fair, to fair business. Henrietta Crossman in The Real Thing 19: excellent co., to capacity. Black Patti 20: fair, to large house. The Cow and the Moon 21 pleased good business.

FLORENCE—AUDITORIUM: The Wolf 12: good co. and business. Madame Sherry 13 delighted the largest house of the season; chairs were placed to accommodate the crowd. The Cow and the Moon 17: good co.; excellent business matinee and night.

BUSINESS DIRECTORY

DIRECTORY RATES:
15 Cents per space line, single insertion.
\$1.75 per line, 15 times. \$3.00 a line, 20 times.
\$5.00 a line, 25 times. 14 lines to one inch, single column.
No double column space will be set.

SCENERY

THE NEW YORK STUDIO
"Scenery of Quality"
For Theatres and Halls.
We Have Never Had a Dissatisfied Customer!
Ask Any Manager.
Get our prices on American Curtains, Stage Carpets and Hardware.
Office, Times Building,
43d St. and Broadway,
New York, N. Y.

M. ARMSTRONG & SONS.
Albert M. Armstrong. Emil G. Armstrong.
Scenic Artists.
Studios 240-251 So. Front St., Columbus, Ohio.
The Oldest and Best Studio in America. Scenery for Productions, Opera Houses and Vaudeville. First-class work guaranteed at reasonable rates.

THE O. H. STORY SCENIC CO., INC.
(Somerville

The stars are unusually clever burlesque comedians and the audience was thoroughly satisfied. Montgomery and Stone will always be welcome guests in Knoxville. The Fortune Hunter, which filled a three-performance engagement 8, 10, was a decidedly enjoyable comedy. The cast was praiseworthy and it is lamentable that business was poor.

Henrietta Crossman, with most capable support, was the attraction 13. The Real Thing is a suggestive, rippling comedy of married life without its more serious complications and suggestiveness. Miss Crossman's ability was much appreciated by a large audience.

The O'Kura, Japanese foot jugglers, and the Twin City Quartette deserve special mention at the Gay, where one of the best bills of the season did good business. A very pleasing bill at the Grand kept up the usual good attendance. Pathe Weekly is always popular.

CHARLES E. KRUTH.

CHATTANOOGA.—LYRIC: Henrietta Crossman in The Real Thing 12 pleased good business. Montgomery and Stone in The Old Town 13 pleased good business. HJOU: Emma Buttling in The Blue Mouse 14 pleased good business. Richard J. Jose in Silver Threads 15-17 pleased good business.

BRISTOL.—HARLEMING: Frank McEntee in classical plays 7; good co.; poor business. Fair of Country Kids 17 pleased good business.

TEXAS.

HOUSTON.—PRINCE: Miss Haje in The Spring Maid Jan. 30, 31; most pleasing light opera for many months; playing to S. R. O.; while Miss Haje's voice as not very strong; her personal charm won her many admirers; her character of the little Spring Maid comports leaves nothing to be desired. Over Night 1, 2 deserved better appreciation. Its second performance showed increased patronage; a very capable co. and fair business. Francis Wilson in A Bachelor's Baby 9; good co.; excellent business. Bailey and Austin in Top of the World 10, 11 pleased fair business. The Newlyweds 13 pleased.—ITEMS: Neal McCoy, Madame Sherry co.'s leading man, who was shot through the right thigh by a local detective of this city on the morning of Nov. 6, being mistaken for a burglar, is able to sit up.—It is understood that the city has agreed to pay the hospital bill, and no damage suit is expected.

SAN ANTONIO.—GRAND: Francis Wilson in The Bachelor's Baby drew two well-filled houses; well deserved; too much praise cannot be given Mr. Wilson for this excellent comedy, and the great lesson he teaches; the co. was one of excellence. Billy Clifford 8 canceled. Top of the World 12, 13 drew fairly good houses; co. fair. Jules Fain and his violin 10 was a local attraction. The Abner English Grand Opera co. in Madame Butterfly, The Tales of Hoffman, Lucia di Lammermoor, Martha, and Il Trovatore 15-17 was quite a success from a musical standpoint and financially as well.

WACO.—AUDITORIUM: Over Night 5; fair co.; fair business.—ITEM: The meningitis epidemic is still shooting in all kinds of business to pieces. It is getting better and all think if the good weather keeps up for a week or two things will be as before. Theaters, churches, courts have been closed and no public gatherings permitted. Schools opened last week and the churches have resumed their services and picture shows have reopened. Trust all will go well.

BROWNSWOOD.—HARRISON OPERA HOUSE: Bert Leigh in The Man on the Box 8; excellent co.; good house. Circle O Ranch 9; good co.; poor business. Prince of His Race 10; excellent co.; poor business; account.

EL PASO.—THEATRE: The Newlyweds 17; two large and well-pleased houses.—CRAWFORD: Albert Taylor Stock co. 19-24 pleased fair business.

RYAN.—COLONIAL: The Rosary Jan. 29 pleased good house. Top of the World 9 pleased S. R. O.

CLARKSVILLE.—OPERA HOUSE: The Rosary 9 satisfied full house.—SHERMAN.—OPERA HOUSE: The Rosary 9; good business and pleased.

UTAH

SALT LAKE CITY.

Will's Sweetnam in Excuse Me Pleased—Alias Jimmy Valentine at the Garrick.

Savage's opera co. in The Girl of the Golden West drew good business Feb. 2, 3, pleasing audiences. Excuse Me with Willis P. Sweetnam in one of his funniest acts, drew excellent houses 4-7, the business improving toward the end. Sidney Greenstreet, Charles Meakins, Thomas Walsh, Ann Marjock, Isabel Richards, Rita Standwood and Lillian Brownell were each good. Runy last 11-14.

At the Salt Lake Theatre Myrtle Elvyn gave a classic recital 2, under direction of Fred O. Graham, pleasing audiences. A concert was given 5 by the talent for the benefit of the Orphan's Home to full house. Sybilla Clayton and Spencer Clawson, Jr., prominent professionals, assisted. A minstrel-vaudeville show was given 12 by the Bankers' Association to a packed house for the benefit of the association.

At the Orpheum week of 4 the Jorling Burkes, Harry Puck and Mabelle Lewis, Westworth Vesta and Teddy, Charles F. Remon, Ray Samuels, James O'Neill and co. in Monte Oratio, Rice, Sully and Scott. The Orpheum Show week of 11; packed houses at each performance. The Real Palace Girls gave one of the most dainty and pleasing acts ever seen here. Simone de Beryl, assisted by an expert magic lanternist, gave a unique act, part girl, part picture. Felix and Calie were popular, as were also Keller Mack and Frank Orth. Oscar Lavigne, violinist, made a hit. The Arant Brothers were good. The playlet Honor Among Thieves, with William Foran, George Leach, Kinsey Benedict, and Thomas Delmar, was well received.

At the Garrick the stock co. headed by James Dinkin and Ida Adair presented Alias Jimmy Valentine week of 4 to good business. The Man of the Hour week of 11.

The Empress presented a good bill week of 7, the excellent Barnhart Troupe being headliners

and making a hit. Harry Thomson was popular in impersonations. Annie Buckley's trained dogs were clever. Rawson and Oline gave a neat act. Newell and Nibbo and Bell Dixon were each well received.

Work on the repair of the Daniels Theatre is progressing. A fine front with myriads of lights is being put on. O. E. JOHNSON.

LOGAN.—THATCHER OPERA HOUSE: Lion and the Mouse 6, 7; packed houses.—ITEM: The engagement was only for one night, but the co. was shut out of Preston by small-pox epidemic.

VERMONT.

BELLOWS FALLS.—OPERA HOUSE: Howe's pictures 14 pleased small house. Private Secretary 16; amateur cast. Dallas Pellard in leading role; and, of course, Mr. Gilleto suffered by comparison; four-column write-up in local paper.

BARRRE.—OPERA HOUSE: Franklin-Hiatt co. 8-10 pleased fair business in An Orphan's Prayer. Brought to Justice. The Girl of Eagle Hatch. For Her Brother's Sake. Ten Nights in a Barroom. and Kentucky Sue.

NEWPORT.—LANE'S OPERA HOUSE: The Boston Festival Orchestral Club, under the patronage of Newport Civic Association, delighted a large house 19.

ST. ALBANS.—WAUGH'S OPERA HOUSE: Clark-Urban Dramatic co. 19-24 opened to S. R. O.; fine co. and business.

BRATTLEBORO.—AUDITORIUM: Mutt and Jeff 14 pleased largest house of season. Franklin-Hiatt co. 19-24 opened well.

VIRGINIA.

RICHMOND.—ACADEMY: George Evans's Minstrels 9, 10; big business and pleased. Richard Carle in Jumping Juniper 12, 13 to only fair business; no performance on the 13th. Get-Rich-Quick Wallingford 14, 15 to fair business.—HJOU: The Girl in the Taxi 12-17; capacity.

STAUNTON.—BEVERLEY: George Evans's Honor Boy Minstrels 14; two good houses; splendid performance. Richard Carle in Jumping Juniper 16; capacity; satisfactory performance.

PETERSBURG.—ACADEMY: George Evans's Honor Boy Minstrels 12; splendid business; highly pleased audience. Get-Rich-Quick Wallingford 15; good attraction; excellent business.

DANVILLE.—MAJESTIC: Richard Carle and Edna Hopper in Jumping Juniper 9; excellent co.; fine business. Get-Rich-Quick Wallingford 10; fair business.

WASHINGTON.

SPOKANE.

Zoe Barnett at the Auditorium This Week—Items of Local Interest.

Harold Bauer, pianist, played at the Auditorium Theatre Feb. 15 to a big audience. Mrs. J. G. Cunningham, lyric soprano, assisted by Herbert Riley, cello, and Louis Aschenfelder, piano, benefit of Sacred Heart Hospital, 13; capacity. Toyah, Carvina and Foster Ostellin, benefit of Church Home for Children 14. Rose Melville in His Hopkins 16-18. Alice Lloyd in Little Miss Fix-It 19-21. The Chocolate Soldier 23-25. Zoe Barnett in The Red Rose 27-29. Louise Gunning in The Balkan Princess March 9, 10.

Paul Harvey and Jessie Shirley and co. appeared to advantage at the American Theatre in The Girl of Eagle Hatch 11-17. What Happened to Jones? 18-24.

Mrs. J. G. Cunningham, Spokane's lyric soprano, will soon return to Rome, Italy, to sing in the Costanza Theatre during the opera season after Easter.

Musical Art Society of Spokane, Dr. Frances Walker, president, entertained Harold Bauer, pianist, at a reception and banquet following his recital 15.

August Lindberg, leading man in the Royal Dramatic Theatre, at Stockholm, Sweden, appeared in a series of readings under the auspices of the Scandinavian Brotherhood and Sisterhood in the Elks' temple, Spokane, 15.

Bord Wells, pianist, scored at the piano at the fourth Mendelssohn Club Concert in Central Christian Church here, 12. H. W. Newton directed the chorus of forty-two voices.

Floy Le Page, soprano, who recently returned to Spokane from Europe, will sing in light opera in New York this Spring.

Washington State College Glee Club, W. B. Strong director, was well received in North Central High School here 16.

The Masque, the dramatic society of the North Central High School of Spokane, will present The Co-ed the middle of April.

Council of Wardner, a mining town in the North Idaho hills, has legalized Sunday performances between 6 and 11 o'clock p. m. It is announced another house will be opened at once.

More than 4,000 electors of Spokane signed a petition on 16, urging the City Council to order a special election to vote upon the \$800,000 bond issue for the erection of a municipal auditorium. The commissioners previously agreed to call an election if 2,000 voters signed the petition. W. S. McCREA.

SEATTLE.

John McCormack and Marie Narelle Drew Well and Pleased.

At the Moore, the attraction was John McCormack and Marie Narelle in concert Feb. 9, which drew a large audience. Irish songs were featured. Mr. McCormack displayed excellent vocal talent, and received many encores. Miss Narelle possesses a clear and melodious voice, and won much favor. The concert was held under the auspices of the Ladies Musical Club. Dark 4-8 and 10. The Whitney Opera co. appeared in The Chocolate Soldier 11-17, matinees 14 and 17, which gave the same satisfaction as

it did on its first appearance here last year. The attendance averaged good business. Charles Furell in the title-role showed his cleverness and ability to good advantage. Lillian Poil as leading lady interpreted the part with much accuracy. Lella Hughes also appeared in the same role 15 and 16, matinees 14 and 17, and acquitted herself with credit. Lion Bergers won favor in the role of Mascha. In the cast were Lucille Saunders, Henry Coote, Sylvia Langhols, and other talent.

The Red Rose 11-17 at the Metropolitan amused and entertained medium and large houses. It was presented by an excellent co. Zoe Barnett as Lola displayed her skill and versatility to the best advantage. In the cast were Marguerite De Vos, Orlis Depp, Maurice Darcy, Ernest W. Lacey, and others, who contributed to the fun and merriment.

Vaudeville and motion pictures continue to be offered at the Grand. At the Hotel, Barnum, the Hypnotist, 4-10, drew houses ranging from small to large. Rose Melville and co. played a farewell return engagement in His Hopkins 11, matinee 11, at the Seattle before large audiences. Dark 12-14. A benefit matinee 15 was given for Peggy Dunbar and an interesting programme was rendered. Local 19.

The B. Schoengold's New York Yiddish Opera co. was seen at the Coliseum in The Golden Wedding 4, Shulamith 5, Mirale Afros 6, The Jewish Hamlet 8 and Bar Kocba 8. The attendance ranged from small to large.

Although the week, from a dramatic point of view, was the duldest of the season, it was offset by the great activity and interest displayed in local politics, due to the number of issues at stake, bearing on the future welfare of the city. Noon meetings were held at the Seattle Theatre, and prominent public speakers addressed large audiences.

BENJAMIN F. MESSERVEY.

BELLINGHAM.—BECK: Barnum Jan. 28-31 pleased fair business. Rose Melville in His Hopkins 9 pleased light business. Dan Marble as Obidiah was very good, and his eccentric dance called forth much applause.—IN PLAY: HOUSE: The Convict's Daughter; well-balanced cast; pleased fair business. Tempest and Sun-shine 4-11; in which Louis Koch made his role of Richard Miller stand out above the mediocrity of the others by some really clever acting. Next week, A Runaway Match.

TACOMA.—THEATRE: Anna Held in Mlle Innocence Jan. 28 drew big business. The Passing of the Third Floor Back 29, 30; exceeded business done by Miss Held; said to be \$3,500.—ITEM: About fifty children from the Children's Home were in attendance. Bohemian Girl 16, 17 deserved better attendance.—PRINCESS: The Man from Mexico 11-17 drew well.

WALLA WALLA.—KEYLOR GRAND: Sanford Dodge in Right of Way 4, and Faust 5; co. and business fair. Rose Melville in His Hopkins 10; good house 13, the well-known humor and pathos of the piece being well handled.

WEST VIRGINIA.

FAIRMONT.—OPERA HOUSE: Thomas Jefferson in Rip Van Winkle 2; good co. and attendance. Maud Adams in Chantecler 13; seats all sold during first few hours of sale. Forty-five Minutes from Broadway 14; fair co. and house. The Confession 15; good attraction; deserved better business. U. T. C. 17: Stetson's; fair co.; good houses, afternoon and evening. Charity, benefit of moving pictures, good business.—HIPPODROME: Pictures and vaudeville; some good bills and played to good houses every day of week.

WESTON.—CAMDEN OPERA HOUSE: Aims, Where Do You Live? Jan. 31 pleased small business. Sis Perkins 3; fair; light business. The Dorothy Stock co. 8-10 in The Little Princess; The Man in the Box; Anita, the Singing Girl; fair co. and business. Forty-five Minutes from Broadway 15 pleased fair house.

CHARLESTON.—BURLEW: The Sweetest Girl in Paris 5 delighted S. R. O. Forty-five Minutes from Broadway 8 failed to please poor business. The Confession 14 pleased fair house. Richard Carle in Jumping Juniper 17; delighted S. R. O.

PARKERSBURG.—AUDITORIUM: Forty-five Minutes from Broadway 9 pleased good business. A Millionaire Tramp 10 failed to please. The Confession 12; good play and co.; poor business. Maud Adams in Chantecler 13 delighted S. R. O.

WHEELING.—COURT: Sweetest Girl in Paris 5; good business. Elks' Minstrels (local) 15-18; S. R. O. Forty-five Minutes from Broadway 17; light co.; also business. The Confession 19; good business. May Irwin 20; S. R. O.; in opposition to Billy Sunday.

PARSONS.—THEATRE: Commercial Traveler 10; good co. and fair business.

WISCONSIN.

KENOSHA.—RHODE OPERA HOUSE: The Grace Baird Stock co. Jan. 29-31 pleased fair business. Plays: Runaway Match. A Bachelor's Romance. Dolores. A Better Way. Dixie Land. A Woman's Battle. Brewster's Millions 7; fine co.; good house. Victor Moore in Shorty McCalfe 11, matinee and evening, drew well and pleased. Lyman H. Howe's Travel Festival 12 delighted capacity.—ITEM: Elks' annual charity ball 7 at Germania Hall; society event of the season.

RACINE.—THEATRE: May Hobson in A Night Out Jan. 31; was the treat of the season; capacity audience. The Girl and the Tramp 8; fair co. but patronage not liberal matinee or evening. Education 4; was fair, but patronage light matinee and evening. Brewster's Millions 8; co. good; fine patronage. Country Boy 10; good co. and business. Man on the Box 11; co. co. and business. Victor Moore in Shorty McCalfe 12 drew nicely. Christine Miller in concert 13; well patronized.

EAU CLAIRE.—OPERA HOUSE: Valerius Saratt in The Red Rose 7; packed house; good attraction. Louise Gunning in The Balkan Princess 10; packed house; very fine attraction. Robert Hillard in The Fool There Was 13; packed house; good satisfaction.—ITEM: The Orpheum, which has been closed for some time, has been leased by E. L. Dowling and opened

To Opera House Managers TO WHOM IT MAY CONCERN PLAYED STETSON'S TOM SHOW

Feb. 10th, 1912, to large business and pleased; will say, from a dramatic standpoint, this show is far above the average.

Yours very truly, WM. HIGGINS,

Manager Grand Opera House,
Pana, Illinois.

WANTED

Stock People of All Kinds

who are familiar with tabloid stock productions for vaudeville. Can also use prominent star for permanent stock, Springfield, O. Also want producer.

Preference given to people with script. Permanent engagement if companies satisfy. State all first letter.

Address STOCK DIRECTOR,

Dept. B, New Sun Bldg., Springfield, O.

DRAMATIC INSTRUCTION

A distinguished English Actor of experience, now appearing in a successful production in New York, offers his services to a limited number of ambitious and promising stage aspirants for private and personal dramatic instruction. For full particulars and terms apply to

DIXIE HINES

Knickerbocker Theatre Bldg.,
New York City

Torriani School of Singing

301-303 Carnegie Hall, New York
Singing and speaking voice cultivated by absolutely pure method. Professional and private endorsement. Address

FERDINAND E. L. TORRIANI

MR. PARSON PRICE

Speaking and Singing. Teacher of Julia Marlowe, Maud Adams, Marie Cahill, Grace Brown, Carlotta Hillard, Frances Starr, R. H. Sargent, Laura Barr, Doris Keane, Crystal Harris, Sam Ruse, CECILIA.

55 West 25th Street, New York

BECOME A VAUDEVILLE ACTOR OR ACTRESS

Learn \$25.00 to \$125.00 Weekly.
My method of Dramatic Art (including elocution, voice, diction and oratory) is the only course on the market recognized by big managers. I am the only woman playwright-teacher in the world. What plays have other advantages, being and produced? Playwright-composer "The Ventriloquist" at the Salt Theatre, Chicago, and "The Great Impersonator" at the Chicago Theatre, Chicago, Ill.

FRIDA HALL, 75 Astor, Chicago, Ill.

REGINA WEIL DRAMATIC ART

Highest Endorsements. 2010 7th Ave. Phone 1179 Main

with vaudeville and motion pictures 10 to capacity houses.

PORTAGE.—OPERA HOUSE: Brewster's Millions 8; good co.; fair business. Billy G. Stetson 9; good co.; fair business. Grace Baird Stock co. 12-17; good co.; good business.—ITEM: The Builders Brewing Co. of this city have purchased the Opera House of J. L. Mahoney for \$18,000. They contemplate extensive improvements the coming summer.

MADISON.—FULLER: Brewster's Millions 4 pleased fair house. University of Wisconsin Junior class play, Cousins, 4 pleased full house. Goose Girl 9; good co.; poor business. Valerius Saratt in The Red Rose 10; amused two large houses. Victor Moore in Shorty McCalfe 11; very good play; good business.

JANESVILLE.—MYERS'S GRAND: Adeline Dalton Stock co. in Feline and La Belle Marie 8-10; good co. and business. Adeline Dalton Stock co. in Little Minister and Three School Master 12-17 satisfied good business. Excuse Me 23 pleased good house.

FOND DU LAC.—HENRY BOYLE THEATRE: The Country Boy 15; best of satisfaction to good business. Excuse Me 21. Minstrels in New York 24. Flower of the Ranch 25. Lyman Howe March 9. Waller Stock co. 4-10 (except 9). Manhattan Stock co. 12-24.

LA CROSSE.—THEATRE: The Balkan Princess 8; excellent co.; good business. The Goose Girl 10; matinee and evening; fair house. Robert Hillard in A Fool There Was 14 pleased large house. Mutt and Jeff 17; fine business.

SHEBOYGAN.—NEW OPERA HOUSE: Lindemann Brothers' Six Society Circus 18 drew large audience. Lyman H. Howe's Travel Festival motion pictures 19 to capacity. Thorstein Stock co. opens for one week 20.

OSHKOSH.—GRAND: My Boy Jack 4; crowded matinee and night. Valerius Saratt in The Red Rose 8; packed house; excellent co. and fine performance. The Dougherty Stock co. played The Violinist 11 to two good houses.

APPLETON.—THEATRE: Valerius Saratt in The Red Rose 8 delighted capacity. The Country Boy 13; good co. and business.

X. BAZN'S FAR FAMED DEPIILATORY POWDER

REMOVES
SUPERFLUOUS
HAIR

SIMPLE DIRECTIONS WITH EACH BOTTLE. ALL TOILET COUNTERS OR MAILED IN SEALED PACKAGES, 50 CENTS. HALL & RUCKEL, N.Y. CITY

Kindly mention DRAMATIC MIRROR when you write advertisers.

Best and cheapest.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Louisville, Ky., 20-22; Lexington 29; Indianapolis, Ind., March 1, 2, St. Louis, Mo., 3-9.

ANGELIN, MARGARET (Louis Netherole): Wheeling, W. Va., 29; Columbus, O., March 2.

ARLINS, GEORGE (Lieber and Co.): New York city Sept. 18—Indefinite.

AT SUNRISE (Darrell H. Lyall): Belle Plaine, La., 28; Tama 29; Toledo March 1; St. Joseph, Mo., 2.

BABY MINE (No. 1): Wm. A. Brady, Ltd.: New York city 20-March 2; Brooklyn, N. Y., 4-9.

BABY MINE (No. 2): Wm. A. Brady, Ltd.: Portsmouth, O., 29.

BABY MINE (No. 3): Wm. A. Brady, Ltd.: Bristol, Tenn., March 4; Columbia, S. C., 8.

BARRIERS BURNED AWAY (Gillon and Bradford): Giddens, S. Dak., 28; Platte 29; Louisville March 2.

BARRYMORE, ETHEL (Charles Frohman): New York city Dec. 4-March 9.

BATES, BLANCH (David Belasco): Cleveland, O., Feb. 28-March 2.

BEN-HUR (Klaw and Erlanger): Philadelphia, Pa., Feb. 5-March 2.

BIRD OF PARADISE (Olivier Moroco): New York city Jan. 8—Indefinite.

BLUE BIRD (Lieber and Co.): Philadelphia, Pa., Feb. 26-March 25.

BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—Indefinite.

BREWSTER'S MILLIONS (Al. Rich): Cincinnati, O., 25-March 2.

BUNTY FULL THE STRINGS (Ozell DeMille): New York city Oct. 10—Indefinite.

BUNTY FULL THE STRINGS (Wm. A. Brady): Chicago, Ill., Jan. 15—Indefinite.

BUTTERFLY ON THE WHEEL (Lewis Walker): New York city Jan. 9—Indefinite.

BURKE, HILLIE (Charles Frohman): Chicago, Ill., Feb. 19-March 2; Milwaukee, Wis., 4-9.

50,000,000 (J. F. Sullivan): San Francisco, Cal., 20-March 2; Medford, Ore., 4; Eugene 5; Salem 6; Portland 7-10.

CHECHERS (Mozen and De Milt): St. Louis, Mo., 25-March 2; Chicago, Ill., 3-9.

CHERRY, CHARLES AND EDNA GOODRICH (Daniel Frohman): Chicago, Ill., Jan. 20-March 2.

CLARK, DELLA (J. F. Sullivan): Alexandria, La., 25; La Fayette 29; New Iberia, March 1; Morgan City 2; Crowley 3; Jennings 4; Lake Charles 5; Port Arthur, Tex., 6, 7; Beaumont 8; Houston 9; Galveston 10.

COBURN PLAYERS: Corning, N. Y., 29.

COMMUTERS (The Henry H. Harris): Philadelphia, Pa., Jan. 5-March 2; Brooklyn, N. Y., 4-9.

CONCERT, THE (David Belasco): Philadelphia, Pa., Feb. 5-March 2.

COUNTRY, CATRINE (Stair and Havlin): Grand Rapids, Mich., 25-March 2; Chicago, Ill., 3-9.

COUNTRY BOY (Co. A): Henry B. Harris: Boston, Mass., Jan. 8—Indefinite.

COUNTRY BOY (Co. B): Henry B. Harris: Springfield, Ill., 27, 28; Decatur 29; Bloomington, March 1; Champaign 2.

COUNTRY BOY (Co. C): Henry B. Harris: Parkersburg, W. Va., 25; Marietta, O., 29; Alliance March 1; Zanesville 2; Newark 4; Coshocton 5; New Philadelphia 6; Steubenville 7; Salem 8; Rochester, Pa., 9; E. Liverpool, O., 11; Washington, Pa., 15.

COUNTRY HERBIE (Eastern): O. E. Weil: Baltimore, Md., 26-March 2.

CRANE, WILLIAM H. (Joseph Brooks): Philadelphia, Pa., 20-March 9.

CROSMAN, HENRIETTA (Maurice Campbell): Cordoba, Cal., 25; Athens 29; Rome March 1.

DEEP PURPLE (Lieber and Co.): Boston, Mass., Feb. 28-March 25.

DEEP PURPLE (Lieber and Co.): San Francisco, Cal., Feb. 19-March 2.

DONNELLY, DOROTHY (Henry B. Harris): Dover, N. H., 25; Baltimore, Md., 4-9.

DRAMA PLAYERS (Donald Robertson): Chicago, Ill., Feb. 5-April 12.

DREW, JOHN (Charles Frohman): Richmond, Va., 28, 29; Norfolk March 1, 2; Columbia, S. C., 4; Charleston 5; Savannah, Ga., 6; Augusta 7; Atlanta 8, 9.

DRIFTWOOD (Lieber and Co.): Albany, N. Y., 29-28; Paterson, N. J., 29-March 2.

EASTERN WAY: Aurora, Ill., 28; Streator 29; Jacksonville March 1; Alton 2.

EAT LYNNE: Providence, R. I., 26-March 2.

ELI AND JANE (Harry Green): Sterling, Kan., 25; Peabody 29; Marion March 1; Madison 2.

ELLIOTT, GENEVIEVE (Charles Frohman): New York city Feb. 27—Indefinite.

EVERYWOMAN (Eastern: Henry W. Savage): New York city Feb. 19—Indefinite.

EVERYWOMAN (Western: Henry W. Savage): Savannah, Ga., 28, 29; Jacksonville, Fla., March 1, 2; Mason, Ga., 4, 5; Columbia, S. C., 6, 7; Augusta, Ga., 8, 9.

EXCUSE ME (Eastern: Henry W. Savage): Detroit, Mich., 26-March 2; Cleveland, O., 4-9.

EXCUSE ME (Southern: Henry W. Savage): Lafayette, Ind., March 1; Leansport 2; Monticello 4; So. Bend 5; Elkhart 6; Goshen 7; Kalamazoo, Mich., 8; Grand Rapids 9; Benton Harbor 10.

EXCUSE ME (Western: Henry W. Savage): Santa Barbara, Cal., 28; Santa Cruz 29; Oakland March 2; San Francisco 3-10.

FARNUM, DUSTIN AND WILLIAM (A. H. Woods): Boston, Mass., Feb. 12-March 9.

FAVERHAM, WILLIAM (L. H. Gallacher): Austin, Tex., 28; Galveston 29; Houston March 2; San Antonio 4-6; El Paso 8, 9.

FERGUSON (Lieber and Co.): New York city Feb. 12—Indefinite.

FISKE, MRS. (Harrison Gray Fiske): New York city Feb. 26—Indefinite.

FORBES-ROBERTSON, J. (Percy Burton): Mankato, Minn., 28; Sioux City, Ia., 29; Lincoln, Neb., March 1, 2; Omaha 4-6; St. Joseph, Mo., 7; Topeka, Kan., 8; Wichita 9.

FORTUNE HUNTER (Cohan and Harris): Pittsburgh, Pa., 28; Worcester 29-March 2.

FORTUNE HUNTER (Cohan and Harris): New Orleans, La., 25-March 2.

FORTUNE HUNTER (Cohan and Harris): Florence, S. C., 28; Wilmington, N. C., 29; Charlotte March 1; Raleigh 2; Bladensburg, W. Va., 3.

GAMBLERS, THE (Original: Authors' Production Co.): Detroit, Mich., 20-March 2; Toledo, O., 4-9; Columbus 7-9.

GAMBLERS, THE (Eastern: Authors' Production Co.): Beaver Falls, Pa., 28; Rochester 29; Butler March 1; Alliance, O., 2; Salem 4; Mansfield 5; Wooster 6; Ashland 7; Mansfield 8; Bucyrus 9.

GAMBLERS, THE (Southern: Authors' Production Co.): Peoria, Ill., 28; Bloomington 29; Jacksonville March 1; Springfield 2; Paris 4; Danville 5; Champaign 6; Streator 7; Ottawa 8; Joliet 9; Aurora 10.

GAMBLERS, THE (Western: Authors' Production Co.): Denver, Colo., 28-March 2; Boulder 3, 4; Collins 5; Greeley 6; Cheyenne, Wyo., 7; No. Platte, Neb., 8; Grand Island 9.

GARDEN OF ALLAH (Lieber and Co.): New York city Oct. 21—Indefinite.

GET-RICH-QUICK WALLINGFORD (Central: Cohan and Harris): Newburgh, N. Y., 28; Poughkeepsie 29.

GET-RICH-QUICK WALLINGFORD (Eastern: Cohan and Harris): Pittsburgh, Pa., 26-March 2.

GET-RICH-QUICK WALLINGFORD (Western: Cohan and Harris): Portland, Ore., 25-28; Victoria, Can., 29; Seattle, Wash., March 3-10.

GILMORE, PAUL (Paul Gilmore Co.): Kankakee, Ala., 28; Dawson, Ga., 29; Albany March 1; Mainbridge 2; Thomasville 4; Monticello, Fla., 5; Gainesville 6; Ocala 7; Tampa 8; Lakeland 9.

GIRL FROM RECTOR'S (F. E. Croghan): Pocatello, Ida., 28; Boise City 29; La Grande, Ore., March 1; Pendleton 2; Portland 3-9.

GIRL FROM RECTOR'S (Western: Max Plohn): Nashville, Tenn., 4-9.

GIRL IN THE TAXI (A. H. Woods): Louisville, Ky., 26-March 2.

GIRL OF THE MOUNTAINS (O. E. Weil): Bellefontaine, O., 28; Carey 29; Uniontown, Pa., March 2.

GOOSE GIRL (Baker and Castle): Chicago, Ill., 15-29.

GRAHAM, OSCAR: Hobart, Okla., 28; Granite 29; Mangum March 1; Sayre 2; Clinton 4; Thomas 5, 6; Okemee 7; Watonga 8; Anadarko 9; Lawton 10.

GREYHOUND THE (Wassenhals and Kemper): New York city Feb. 29—Indefinite.

HACKETT, JAMES E.: Boston, Mass., 26-March 2.

HACKETT, NORMAN (Stair and Havlin): Akron, O., 26-28; Youngstown 29-March 2.

HILLARD, ROBERT (Klaw and Erlanger): Chicago, Ill., 14-March 2.

HODGE, WILLIAM T. (Lieber and Co.): Memphis, Tenn., 26-March 2.

HORNIMAN, A. E. F. REPERTORY: Montreal, Can., Feb. 12-March 25.

HUMAN HEARTS (Leo Delmore): Hickman, Ky., 29.

ILLINGTON, MARGARET (Edw. J. Bowes): Chicago, Ill., Feb. 11—Indefinite.

IN OLD KENTUCKY (A. W. Dingwall): Pittsburgh, Pa., 26-March 2.

IRISH PLAYERS (Lieber and Co.): Chicago, Ill., Feb. 1-March 2.

IRWIN, MAY (Eisfeldt and Anhalt): Chicago, Ill., 25-March 9.

KISMET (Harrison Gray Fiske): New York city Dec. 25—Indefinite.

LACRAE WILSON (L. S. Sire): Washington, D. C., 26-March 2.

LIGHT ETERNAL (Milton Rice): Syracuse, N. Y., 24-28; Rochester 29-March 2; Canton, O., 4-9; Erie, Pa., 7-9.

LION AND THE MOUSE (Northern: United Play Co.): Belle Fourche, S. Dak., 28; Rapid City 29; Pierre March 1; Brookings 2; Sioux Falls 3; Huron 4; Madison 5; Dell Rapids 6; Pipestone, Minn., 7; Ortonville 8; Milbank, S. D., 9; Webster 11.

LION AND THE MOUSE (Southern: United Play Co.): Rock Hill, S. C., 28; Camden 29; Greenville March 1; Sumter 2; Florence 4; Darlington 5; Fayetteville, N. C., 6; Wilmington 7; Goldsboro 8; Rocky Mount 9.

LITTLE WOMEN (Wm. A. Brady): Chicago, Ill., Feb. 13—Indefinite.

MONTGOMERY, FRANK (Henry B. Harris): Cincinnati, O., 26-March 2.

MADAME X (Henry W. Savage): Leadville, Colo., 28; Grand Junction 29; Provo, U. S. March 1; Ogden 2; Salt Lake City 3-5; San Bernardino, Cal., 6; San Diego 8, 9.

MAN IN THE MOON (Wassenhals and Kemper): New York city Jan. 22-March 25.

MANTLE, ROBERT (Wm. A. Brady): Seattle, Wash., 26-March 2.

MASON, JOHN (Messrs. Shubert): Boston, Mass., Feb. 26-March 9.

MELVILLE, ROME (J. B. Sterling): Miles City, Mont., 24; Dickinson, N. Dak., 29.

MILLER, HENRY: Reading, Pa., March 1, 2; Washington, D. C., 4-9.

MILLION, THE (Henry W. Savage): Brooklyn, N. Y., 26-March 2; Newark, N. J., 4-9.

MISADVENTURE GIRL (Eastern: Norton and Edwards): Butler, Ind., 28; Auburn 29.

MISADVENTURE GIRL (Western: Merle H. Norton): Smithfield, O., 29.

NARIMOVA, MME. (Charles Frohman): Lowell, Mass., 28; Providence, R. I., 29-March 2; Pittsburgh 4-9.

MRS. WIGGS OF THE GARRAGE PATCH (Lieber and Co.): Detroit, Mich., 26-March 2.

OFFICER 660 (Cohan and Harris): New York city Jan. 26—Indefinite.

O'HARA, FISKE (Robt. E. Irwin): Indianapolis, Ind., 26-28.

OLD HOMESTEAD (Frank Thompson): Columbus, O., 28-28; Indianapolis, Ind., 29-March 2; Cleveland, O., 4-9.

OLIVER TWIST (Lieber and Co.): New York city Feb. 26—Indefinite.

OUR VILLAGE POSTMASTER (Perry's): Clay Center, Kan., 28; St. Joseph, Mo., 29-March 2.

OVER NIGHT (Wm. A. Brady): Philadelphia, Pa., Feb. 26—Indefinite.

OVER NIGHT (Wm. A. Brady): Kansas City, Mo., 26-March 2.

PAID IN FULL (Wassenhals and Kemper): Seattle, Wash., 26-March 2; Tacoma 3; No. Yakima 4; Spokane 5, 6; Lewiston, Ida., 7; Olathe, Wash., 8; Dayton 9; Walla Walla 10.

PAID IN FULL (O. S. Primrose): Brighton, Ind., 28; Hartford City 29; Winchester March 1; Anderson 2.

PAIR OF COUNTRY KIDS (C. Jay Smith's): Nicholasville, Ky., 28; Somerset 29.

PARKERS-BY (Charles Frohman): Chicago, Ill., Jan. 22-March 2; Madison, Wis., 4; Bloomington, Ill., 5; Peoria 6; Davenport, Ia., 7; Dubuque 8; La Crosse, Wis., 9.

POLLY OF THE CIRCUS (Fred Reichelt): Winona, Minn., March 1.

POLLY OF THE CIRCUS (A. S. Stern): Washington, D. C., 28-March 2.

POMANER, WALK (Lieber and Co.): Cleveland, O., 26-March 2.

POWER, TYRONE (Jas. M. Galtsoff): Flint, Mich., 24; Lansing 29; Jackson March 1; Battle Creek 2; Grand Rapids 4-6; Kalamazoo 7; Goshen, Ind., 8; Elkhart 9.

POWYER, PHILIP (H. J. Jackson): Newark, N. J., 26-March 2; Jersey City 4-9.

MARGUERITE SKIRVIN

WITH

Henry W. Savage's EXCUSE ME Co.

Address care DRAMATIC MIRROR.

Madge Tyrone

ENGAGED

Edna May Spooner Stock Co. De Kalb Theatre, Brooklyn

Address care DRAMATIC MIRROR.

BERT BURTON

CHILD ACTOR

Management Frazee & Lederer

Address care DRAMATIC MIRROR.

Constance & Bianca Robinson

WITH

FROHMAN'S SEVEN SISTERS CO.

Address care DRAMATIC MIRROR.

THURLOW WHITE

LEADING MAN

Hathaway Theatre

Brockton, Mass.

SEDLEY BROWN

DRAMATIC DIRECTOR

ENGAGED

Have you a good play?
Write to the title finder.Do you want a good title?
1415 Catalina Street, Los Angeles.

Leila E. Davis

Management A. H. WOODS

ESTELLE ALLEN

Address DRAMATIC MIRROR, New York

EDWIN H. CURTIS

STAGE DIRECTOR

GEORGE ALISON

LEADING MAN

CRESCENT THEATRE,
BROOKLYN, N. Y.

Alice Butler

AMY AMES

THE BLUE BIRD
Management of Liebler & Co.

Address Agents, or Care DRAMATIC MIRROR.

Kindly mention DRAMATIC MIRROR when you write advertisers.

REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Philadelphia, Pa., Feb. 12-March 9.
NIGHT OF WAY (L. A. Oastle): American Falls, Ida., 28, 29, Peaslee March 1, Logan, U., 2, Preston, Ida., 4, 5, Brigham, U., 6, 7, Montu, S., Ouden 10.
ROBSON MAY (L. S. Sire): Salt Lake City, U., 26-March 2, Los Angeles, Cal., 4-9.
ROSALIND AT RED GATE (Gaskell and MacVitty): Pawnee, Neb., 28, Tecumseh 29, Nebraska City, March 1, Dunlap, Ia., 4, Carroll 5, Ouden 6, Tama & Belle Plaine 8.
ROSBARY (Gaskell and MacVitty): Saul, Sits, Marie, Can., 28, Cheboygan, Mich., 29, Petoskey March 1, Charlevoix 2.
ROSBARY (No. 1: Rowland and Clifford): New York city 26-March 2.
ROSBARY (No. 2: Rowland and Clifford): Memphis, Tenn., 26-March 2, Jackson, 4, Fulton, Ky., 5, Duquoin, Ill., 6, Mattoon 7, Birmingham 8, Bloomington 9.
ROSBARY (No. 3: Rowland and Clifford): Walla Walla, Wash., 28, Lewiston, Ida., 29, Colfax, Wash., March 1, Spokane 2, Wallace, Ida., 3, Missoula, Mont., 4, Butte 5, Anaconda 6, Great Falls 7, Helena 8, Billings 9.
ROSBARY (Rowland and Clifford): E. Stroudsburg, Pa., 28, Carbondale 29, Honesdale March 1, Middletown, N. Y., 2, Newburg 4, Walden 5, Kingston 6, Saugerties 7, Poughkeepsie 9.
ROYAL SLAVE (George H. Hobb): Sebree, Ky., 28, Providence 29.
ROUND UP (Klaw and Erlanger): Springfield, Ill., 3-5.
SIXTH COMMANDMENT: St. Paul, Minn., 26-March 2.
ST. ELMO (Vaughan Glaser): Cleveland, O., 26-March 2, Toronto, Can., 4-9.
SERVANT IN THE HOUSE (Gaskell and MacVitty): Morrison, Ill., 28, Sterling 29, Rochelle March 1, De Kalb 2, Joliet 3, Secaucus 4, Belvidere 5, Harvard 6, Woodstock 7, Beloit, Wis., 8, Soldiers' Home, Milwaukee 9, Madison 10.
SEVEN DAYS (Wagebuhl and Kemper): Lewisville, Me., 28, Dover, N. H., 29, Concord March 1, Keene, Framingham, Mass., 2.
SHIRAZ (Lieber and Co.): New York city Jan. 10-Indefinite.
SIS PERKINS (C. Jay Smith): Waynesburg, Pa., 28, Scottsdale March 1, McKeesport 2.
SOTHERN (E. H. Messers, Saubert): Atlanta, Ga., 26-29.
STAIR ROSE (Henry B. Harris): Newark, N. J., 26-March 2.
STAMPED (A. G. Delamater): Buffalo, N. Y., 26-March 2.
STARR FRANCES (David Belasco): Winona, Minn., March 4.
STURUN (Winthrop Ames): New York city Jan. 16-March 9.
TALKER, THE (Henry B. Harris): New York city Jan. 8-Indefinite.
TEST, THE (Stair and Nicolai): Philadelphia, Pa., 26-March 2, Pittsburgh 4-9.
THELMA (Smith and Sherman's): Williamsport, Ind., 28, Attica 29, Rantoul, Ill., March 1, Bloomington 2, Streator 3.
THIEF, THE (Eastern: George A. Sullivan): New Decatur, Ala., 28, Huntsville 29.
THIEF (Western: H. Q. Emery): Winfield, Kan., 29, Wichita 29, Herkington March 1, Abilene 2.
THIRD DEGREE (Central: United Play Co.): McKeesport, Pa., 28, E. Liverpool, O., 29, Mansfield March 1, Lima 2, Hammond, Ind., 3.
THIRD DEGREE (Southern: United Play Co.): Soldiers' Home, Tenn., 28, Bristol 29, Bluefield, W. Va., March 1, Roanoke, Va., 2, Richmond 4-9.
THIRD DEGREE (Western: United Play Co.): Idarore, Ia., 28, Cherokee 29, Storm Lake March 1, Le Mars 2, Sioux City 3, Casion 4, Spencer 5, Emmetsburg 6, Alamosa 7, Blue Earth, Minn., 8, Fairmont 9.
TOWN MARSHAL (O. E. Wee): Hastings, O., 28, Plainwell 29, Elkhart, Ind., March 2.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Milwaukee, Wis., 26-March 2, Chicago, Ill., 3-30.
TRAVELING SALESMAN (Henry B. Harris): Worcester, Mass., 26-28, Fall River 29-March 2.
TRAVELING SALESMAN (Western: A. S. Stern): Fremont, O., March 1.
TRUTH WAGON (Oliver Morosco): New York city Feb. 26-Indefinite.
UNCLE TOM'S CABIN (Eastern: Wm. Kibbie): Boston, Mass., 26-March 2, Providence, R. I., 4-9.
VIRGINIAN, THE (J. H. Palmer): Corsicana, Tex., 28, Ft. Worth 29, Dallas March 1, Oklahoma City 2, Bartlesville 4, Tulsa 5, Muskogee 6, McAlester 7, Ft. Smith, Ark., 8, Little Rock 9.
WARE HELEN (Henry B. Harris): New York city Feb. 26-March 2, Chicago, Ill., 3-18.
WARFIELD, DAVID (David Belasco): New York city Oct. 1-Indefinite.
WAY DOWN EAST (Wm. A. Brady): Boston, Mass., Feb. 16-March 9.
WHITE SLAVE (Robert Campbell): Jersey City, N. J., 26-March 2.
WHITE SQUAW (J. F. Sullivan): Fremont, O., 28, Toledo 29-March 2, Tiffin 4, Kenton 5, Bellefontaine 6, Union City, Ind., 7, Muncie 8, Kokomo 9, Ft. Wayne 10.
WHITESIDE, WALKER (Chicago, Ill., Feb. 4-March 2).
WILSON AL H. (Sidney R. Mills): Decatur, Ill., 28, Jacksonville 29, Quincy March 1, Hannibal, Mo., 2, Kansas City 3-9.
WILSON, FRANK (Charles Frohman): Charleston, S. C., 28, Augusta, Ga., 29, Columbia, S. C., March 1, Charlotte, N. C., 2, Winston-Salem 4, Raleigh 5, Richmond, Va., 6, 7, Norfolk 8, 9.
WINNINGER, FRANK: Alton, Ill., 26-28, Belleville 29-March 3, Centralia 4-8, Calvary, Can., 27-29, Edmonton 30, Saskatoon March 1, 2, Prince Albert 3, Regina 4, Brandon 5, Portage la Prairie 6, Winnipeg 7-9.
WOMAN, THE (David Belasco): New York city Sept. 16-Indefinite.
WOMAN, THE (David Belasco): Chicago, Ill., Dec. 24-Indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 29-Indefinite.
ALABAMA (Belasco and Mayer): San Francisco, Cal., Indefinite.
BELESCO AND STONE (Belasco and Stone): Los Angeles, Cal., Indefinite.
BENNETT, J. MOY: Cobalt, Can., Indefinite.
BROWN, THURLOW: St. Paul, Minn., Feb. 6-Indefinite.

BIJOU (Geo. A. Haley): Woonsocket, R. I., Indefinite.
BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sept. 3-Indefinite.
BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal., Indefinite.
BLANKY SPOONER: Philadelphia, Pa., Sept. 18-Indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal., Indefinite.
COODY, LEWIS J. (Cole and Dull): Stamford, Conn., Aug. 28-Indefinite.
COLLEGE: Chicago, Ill., Sept. 4-Indefinite.
COLUMBIA: Erie, Pa., Dec. 4-Indefinite.
CRAIG (John Craig): Boston, Mass., Sept. 1-Indefinite.
CHESBONT (Percy Williams): Brooklyn, N. Y., Sept. 2-Indefinite.
CHESBONT: White Plains, N. Y., Indefinite.
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28-Indefinite.
DORNER PLAYERS: Hasleton, Pa., Jan. 23-Indefinite.
EMPIRE: Holyoke, Mass., Sept. 4-Indefinite.
EMPIRE: Providence, R. I., March 4-Indefinite.
GAGNON-FOLLOK (Bert O. Gagnon): New Orleans, La., Indefinite.
GARRICK (Hosers and Bitter): Salt Lake City, U. Sept. 18-Indefinite.
GARSHIDE (James L. Garshide): Paducah, Ky., Jan. 15-Indefinite.
GAYETY: Hoboken, N. J., Dec. 25-Indefinite.
GERMAN (Hans Loebel): St. Louis, Mo., Oct. 1-Indefinite.
GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 2-Indefinite.
GILLETTE (J. W. Gillette): Butte, Mont., Nov. 26-Indefinite.
GLASSER, VAUGHAN: Cleveland, O., Jan. 22-March 16.
GOTHEM (Percy Williams): Brooklyn, N. Y., Sept. 2-Indefinite.
HANVARD (Charles L. Gill): Cambridge, Mass., Dec. 23-Indefinite.
HAYWARD, GRACE (Geo. M. Gatts): Chicago, Ill., Sept. 4-Indefinite.
HOLDEN: Toledo, O., Dec. 24-Indefinite.
HORNE: New Castle, Pa., Jan. 20-Indefinite.
IMPERIAL (D. E. Russell): St. Louis, Mo., Dec. 24-Indefinite.
IRVING PLACE (G. Amberg): Brooklyn, N. Y., 28-March 2.
JUNEAU: Milwaukee, Wis., Indefinite.
KELLARD, RALPH: Syracuse, N. Y., Feb. 26-Indefinite.
LA VAUNT, CORINNE: Spokane, Wash., Jan. 7-March 2.
LANDO, LEBERT (H. F. Jackson): Fitchburg, Mass., Dec. 25-Indefinite.
LAWRENCE-SANDUSKY (Del S. Lawrence): Vancouver, B. C., Indefinite.
LEWIS-OLIVER: Hamilton, O., Dec. 24-Indefinite.
LONGERMAN, LESTER: New Bedford, Mass., Aug. 4-Indefinite.
LYCEUM (Louis Phillips): Brooklyn, N. Y., Indefinite.
LYRIO (Frank Carpenter): Bridgeport, Conn., Jan. 1-Indefinite.
MAJESTIC: Calgary, Can., Indefinite.
MAJESTIC (N. Appel): Utica, N. Y., Feb. 26-Indefinite.
MARLOWE (Albert Phillips): Chicago, Ill., Feb. 26-Indefinite.
MORRISON, LINDSAY: Lynn, Mass., Indefinite.
MORRIS (Lionel Morris): Akron, O., Dec. 18-Indefinite.
NATIONAL: Montreal, P. Q., Indefinite.
NORTH BROTHERS (Sport North): Topeka, Kan., Sept. 4-Indefinite.
NORTH BROTHERS: Muskogee, Okla., March 4-Indefinite.
OPERA HOUSE: Paterson, N. J., Indefinite.
ORPHEUM (J. M. Allison): Cincinnati, O., Oct. 15-Indefinite.
ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa., Indefinite.
PABST ORPHEUM (Ludwig Kreiss): Milwaukee, Wis., Sept. 24-Indefinite.
PAYTON, CORSE (Corse Payton): Brooklyn, N. Y., Aug. 28-Indefinite.
PAYTON, CORSE (Corse Payton): Newark, N. J., Oct. 9-Indefinite.
PERMANENT PLAYERS: Winnipeg, Can., Indefinite.
PERUCHI-GYPERNE: Montgomery, Ala., Nov. 9-Indefinite.
PRINCESS (Eliert and Getchall): Des Moines, Ia., Aug. 27-Indefinite.
PRINGLE, DELLA: Boise City, Ida., Indefinite.
PROCTOR (Fred Thompson): Elizabeth, N. J., Indefinite.
PROSPECT (Frank Gerston): New York city-Indefinite.
REDMOND, ED. (Redmond and Blum): San Jose, Cal., Indefinite.
RICHMOND (W. Watson): Stanleton, S. I., Indefinite.
RICHMOND: Troy, N. Y., Jan. 29-Indefinite.
SHIRLEY, JESSIE: Spokane, Wash., Dec. 4-Indefinite.
SOUTHERN (Harry Stubbs): Columbus, O., Sept. 28-Indefinite.
SPOONER, CECIL (Blaney-Spooner Co.): New York city Aug. 5-Indefinite.
SPOONER, EDNA MAY (I. Flugelman): Brooklyn, N. Y., Dec. 18-Indefinite.
STAINACH-HARDS (Ira D. Harris): Yonkers, N. Y., Indefinite.
STANFORD-WESTON (Maurice Stanford): Elmira, N. Y., Oct. 2-Indefinite.
THOMPSON-WOODS (Monte Thompson): Brockton, Mass., Sept. 4-Indefinite.
VALE (Travers Vale): Jersey City, N. J., Dec. 28-Indefinite.
VANE MYRTLE: San Diego, Cal., Jan. 18-Indefinite.
WINNINGER BROTHERS: Milwaukee, Wis., Indefinite.
WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11-Indefinite.
WOODWARD (O. D. Woodward): Omaha, Neb., Sept. 8-Indefinite.
YF LAYHOUSE: Bellingham, Wash., Indefinite.

TRAVELING STOCK COMPANIES.

BRIGARDE, RADIE (Leslie E. Smith): Oswego, N. Y., 26-March 2.
BENNEY, JACK (Jas. D. Proudlove): Centerville, Ia., 26-March 2, Moberly, Mo., 4-9.
CHASE-LITTE (Glen F. Chase): Harlowton, Mont., 26-March 2, Lewistown 4-9.
CHAUNCEY-KEIFFER (Fred Chauncey): Oneonta, N. Y., 26-March 2, Cortland, 4-9.
CHICAGO (Chas. H. Rosskam): Sauveries, N. Y., 26-March 2, Port Jervis 4-9.

Ethel Milton

INGENUE

Corse Payton's Stock Company, Brooklyn

Address care DRAMATIC MIRROR.

ISABEL DAINTRY

WITH

Gus Hill's MUTT AND JEFF CO.

Address care DRAMATIC MIRROR.

ROBERTO — MATHILDE
DESHONPresenting his own playlet,
THE SPANISH MUSIC MASTER
Direction LOUIS WESLEYCrescent Stock
Brooklyn

Address MIRROR Office, New York.

Leah Winslow
Leading Woman

CRESCENT THEATRE,

BROOKLYN, N. Y.

Address care DRAMATIC MIRROR.

A. S. BYRON

COMEDIAN

THE WILTON LACKAYE PLAYERS

HENRY HICKS

ENGAGED

PERCY G. WILLIAMS' GOTHAM STOCK CO.

GOTHAM THEATRE, BROOKLYN

Address care DRAMATIC MIRROR.

MRS. FISKE

UNDER HARRISON GREY FISKE'S DIRECTION

12 West Fortieth Street, New York

WEDGWOOD NOWELL

MESSALA in BEN-HUR

Forrest Theatre

Philadelphia, Pa.

W. OLATHE MILLER

CHARACTERS

Invites Offers—Stock or Production

254 West 38th Street

M. STEIN'S MAKE-UP
ABSOLUTELY GUARANTEED

Kindly mention DRAMATIC MIRROR when you write advertisers.

COLONIAL (Curtland Hopkins): Annapolis, Md., 28-29, 30-March 2, Waymouth 4-6, Yarmouth 7-9.

CORNELL-PRICH PLAYERS (W. E. Cornell): Jonesville, Mich., 28-March 2, Charlotte 4-9.

DE ALMOND SISTERS (W. N. Smith): St. Charles, Mo., 28-March 2.

EARLE (L. A. Earle): Vandergrift, Pa., 28-March 2.

HALL'S ASSOCIATE PLAYERS: Johnson, Mich., 19-24.

HAYES, LUOY, ASSOCIATE PLAYERS: Republican City, Neb., 28, Napoleon 29, March 1, Bloomington 3, Riverton 4-6, Franklin 7-9.

HILLMAN'S IDEAL (Frank Manning): McCool Junction, Neb., 28-29, York 30, March 1.

HIMMELIN'S ASSOCIATE PLAYERS: Batavia, N. Y., 28-March 2.

HOOVER (Grover Hoover): Kewanee, Ill., 28-March 2, Danville 4-9.

KELLY (Sherman Kelly): Rochester, Minn., 28-March 2.

KEYES (Chester A. Keyes): Newark, O., 28-March 2, Verona 4-9.

LYNN (Jack Lynn): Ardrie, R. I., 28-March 2.

MAJESTIC: Saskatchewan, Can., 28-March 2.

MARKS, MAY A. BELL: London, Can., 28-March 2.

PICKERS, FOUR (Willis Pickers): Key West, Fla., Feb. 18-March 2.

SHANNON (Harry Shannon): Coldwater, Mich., 28-March 2.

WHEELER SISTERS (Tom Carroll): Pomeroy, O., 28-March 2.

OPERA AND MUSICAL COMEDY.

ALMA, WHERE DO YOU LIVE? (Joe M. Weber): Brooklyn, N. Y., 28-March 2.

ALMA, WHERE DO YOU LIVE? (Joe M. Weber): Oakland, Cal., March 3, Medford, Ore., 4.

AROUND THE CLOCK (Gus Hill): St. Paul, Minn., 28-March 2, Minneapolis 3-9.

AROUND THE WORLD (Messrs. Shubert): New York city Sept. 2-Indefinite.

BEAUTY SPOT (Frankfort, Ind., March 1.

BERNARD, JAM (Messrs. Shubert): Newark, N. J., 28-March 2.

BLACK PATTI (H. Voelkel): Winston-Salem, N. C., 28, Roanoke, Va., 29, Lynchburg March 1, No. Boston 2, Danville 4, Durham, N. C., Raleigh 6, Fayetteville 7, Wilmington 8, Goldsboro 9.

BOHEMIAN GIRL (Messrs. Aborn): Vancouver, Can., 27, 28, Everett, Wash., 29, Ellensburg March 1, N. Yakima 2, Spokane 3, 4, Walla Walla 5, Baker City, Ore., 6, Boise City, Ida., 7, Coeur d'Alene 8, 9.

BOHEMIAN GIRL (Messrs. Aborn): Washington, D. C., 28-March 2.

BOSTON GRAND OPERA (Henry Russell): Boston, Mass., Nov. 27-Indefinite.

BRIAN, DONALD (Charles Frohman): St. Louis, Mo., 28-March 2, Indianapolis, Ind., 3, 4, Springfield, O., 5, Dayton 7, Columbus 8, 9.

BRIGHT EYES (Joseph M. Galties): Green Bay, Wis., 28, Appleton 29.

BUSTER BROWN (Buster Brown Amusement Co.): Key West, Fla., 28-29, Palm Beach 30, Miami Beach 1, St. Augustine 2, Cordeiro, Ga., 3.

CARILL, MARIE (D. V. Arthur): New York city Feb. 12-Indefinite.

CARLE, RICHARD (Frascoe and Lederer): Oil City, Pa., March 1.

CARLY JONES (Eastern: Merle H. Norton): Corning, O., 28.

CARRY JONES (Neff and Pennington): Lexington, Neb., 28, Gothenburg 29.

CAT AND THE FIDDLE (Chas. A. Seilon): York, Pa., March 1, Harrisburg 2, Lewistown 3, Huntingdon 4, Greencastle 5, Butler 7, New Castle 8, Beaver Falls 9.

CHOCOLATE SOLDIER (F. C. Whitney): Streator, Ill., 28, Beloit, Wis., March 4, Racine 6, CHOCOLATE SOLDIER (Western: F. C. Whitney): Butte, Mont., 28, Helena 29, Billings March 1, Miles City 2, Fargo, N. Dak., 4, Crookston, Minn., 5, Grand Forks, N. D., 6, Winnipeg, Can., 7-9.

CLIFFORD, BILLY (Bob Le Roy): Tezakana, Ark., 28, Little Rock 29, Hot Springs March 1.

COHAN, GEORGE M. (Cohan and Harris): New York city Sept. 25-Indefinite.

COLONIAL MUSICAL COMEDY (Chas. Van Dyne): Elmira, N. Y., Jan. 29-Indefinite.

OW AND THE MOON (Chas. A. Seilon): Gaffney, S. C., 28, Asheville, N. C., 29, Knoxville, Tenn., March 1, Blount, W. Va., 3, DRESSIER, MARIE (Low Fields): Milwaukee, Wis., 28-29, Indianapolis, Ind., 29-March 2.

ELTINGE, JULIAN (A. H. Woods): Columbus, O., 30-32.

FANTASMA (Edwin Warner): South Bend, Ind., 28-29, Terr. Haute 29-March 2, Evansville 3-9, Fort, Ill., 7-9.

FATTY FLIX (H. W. Link): Pittsburg, Mo., 28, Pleasant Hill 29, Rich Hill March 1, Creston 12.

FLYING PRINCESS (Mort Slinger): Houston, Tex., 28, Shreveport, La., 29, Monroe March 1, Jackson, Miss., 2.

FOLLIES OF 1911 (Florence Ziegfeld): Washington, D. C., 28-March 2, Baltimore, Md., 4-9.

FRED, EDDIE (Messrs. Dillingham and Ziegfeld): New York city Jan. 8-Indefinite.

GIRL OF MY DREAMS (Joseph M. Galties): Kansas City, Mo., 28-March 2, St. Louis 3-9.

GLASER, LULU (Werba and Loescher): Los Angeles, Cal., 28-March 2, San Diego 4, Bakersfield 5, Fresno 6, 7.

GORDON KITTY (Joe M. Galties): Syracuse, N. Y., 28-29, Rochester 29-March 2.

GUNNING, LOUISE (Messrs. Shubert): Butte, Mont., March 3.

HANK PANKY (Low Fields): St. Louis, Mo., 28-March 2, Louisville, Ky., 7-9.

HARTMAN, FERRIS (Ferris Hartman): Los Angeles, Cal., Oct. 18-Indefinite.

HEART BREAKERS (Mort Slinger): Little Rock, Ark., 28, 29, Tezakana, Tex., March 1, Shreveport, La., 2, Lake Charles 3, Port Arthur, Tex., 4, Beaumont 5, Galveston 6, Houston 7, 8, San Antonio 9, 10.

HELD ANNA (Florence Ziegfeld): Chicago, Ill., 28-March 2.

HERB, RALPH (Joe M. Galties): Indianapolis, Ind., 28-29, Evansport 30, Peru March 1, Ann Arbor, Mich., 2, Fort Huron 3, Bay City 4, Saginaw 5, Flint 6, Lansing 7, Jackson 8, Battle Creek 9.

HITCHCOCK, RAYMOND (Cohan and Harris): Atlantic City, N. J., 28-March 2.

IN GAY NEW YORK: Rochester, N. Y., 28-29.

JANIS ELISE (Charles Dillingham): Atlanta, Ga., 28, 29, Montgomery, Ala., March 1, Mobile 2.

JUVENILE BORTONIAN (B. B. Lang): Ocoee, Wis., 27, 28, Gillett 29, Green Bay March 1, Appleton 2, Clintonville 4, Antioch 5, Kaukauna 6, Merrill 8.

KISS WALTZ (Messrs. Shubert): Pittsburg, Pa., 28-March 2.

LARKINS, JOLLY JOHN (H. Voelkel): Springfield, Ill., 29, March 1.

LEE AND BAKER Musical: Dec. 10-Indefinite.

LET GEORGE DO IT (Lester Bratton): Nebraska City, Neb., 28, Beatrice 29, Lincoln March 1, 2.

LEWIS, DAVE (Bowland and Clifford): Atlanta, Ga., 28-March 2, Chattanooga, Tenn., 4-6, Knoxville 7-9.

LITTLE BOY BLUE (Henry W. Savage): New York city Nov. 27-Indefinite.

LITTLE MISS FIX-IT (Werba and Loescher): Seattle, Wash., 28-March 2, Victoria, Can., 4, Vancouver 5, 6, Bellingham, Wash., 7, Everett 8, Tacoma 9.

LITTLE MISS KUT-UP (Pay and Hawes): Midway, Pa., 28, 29, Dubois March 1, 2, Conneville 4, 5, Uniontown 6, 7, McKeesport 8, 9.

LOUISIANA LOU (Harry Askin): Chicago, Ill., Sept. 6-Indefinite.

LOUISIANA LOU (Harry Askin): Elkhart, Ind., 28, Battle Creek, Mich., 29, Kalamazoo March 1, Grand Rapids 2, 3, Lansing 4, Bay City 5, Saginaw 6, Flint 7, Fort Huron 8, Ann Arbor 9, Pontiac 10.

MACDONALD, CHRISTIE (Werba and Loescher): Toronto, Can., 28-March 2, Detroit, Mich., 4-9.

McFADDEN'S FLATS (Chas. E. Barton): Paterson, N. J., 28-March 2.

MADAME SHERRY (Special): Woods, France and Lederer): Rochester, N. Y., 28-29, Syracuse 29-March 2.

MADAME SHERRY (Co. A): Woods, France and Lederer): Woodland, Cal., 28, Sacramento 29, Madama Sherry (Co. B): Woods, France and Lederer): Brookville, N. Y., 28, Kingston 29.

MADAME SHERRY (Co. C): Woods, France and Lederer): Frankfort, Ind., 28, Tipton 29.

MADAME SHERRY (Co. D): Woods, France and Lederer): Charlotte, N. C., 28, Concord 29.

MARY FROM COOK'S (Klaw and Erlanger): Boston, Mass., Feb. 19-March 2.

METROPOLITAN GRAND OPERA: New York city Nov. 13-Indefinite.

MISS NOBODY FROM STARLAND (Mort H. Slinger): Wichita, Kan., 28, Hutchinson 29, Garden City March 1, Colorado Springs, Colo., 2, Denver 3-9.

MONTGOMERY AND STONE (Charles Dillingham): Nashville, Tenn., 28, 29, Atlanta, Ga., March 1, 2.

MOORE, VICTOR (Frascoe and Lederer): St. Louis, Mo., 28-March 2.

MUTT AND JEFF (Co. A): Gus Hill): Minneapolis, Minn., 28-March 2, Milwaukee, Wis., 3-9.

MUTT AND JEFF (Co. B): Gus Hill): Portland, Ore., 28-March 2, Seattle, Wash., 3-9.

MUTT AND JEFF (Co. C): Gus Hill): Olean, N. Y., 28, Bradford, Pa., 29, Warren March 1, Jamestown, N. Y., 2, Corry, Pa., 4, Erie 5, Ashtabula, O., 6, Elvira 7, Lorain 8, Sandusky 9.

NAUGHTY MARIETTA (Oscar Hammerstein): Springfield, O., March 4 Alliance 9.

NEVER HOMES (Low Fields): Toronto, Can., 28-March 2.

NEWLYWEDS AND THEIR BABY (Eastern: Lester-Bratton): Toledo, O., 28-29, Adrian, Mich., 29, Angola, Ind., March 1, Ft. Wayne 2.

NEWLYWEDS AND THEIR BABY (Western: Lester-Bratton): Los Angeles, Cal., 28-March 2, Oakland 7-9.

PINK LADY (Klaw and Erlanger): Boston, Mass., Dec. 11-March 2, Brooklyn, N. Y., 4-9.

PINK LADY (Klaw and Erlanger): Chicago, Ill., Feb. 18-Indefinite.

PINK LADY (Klaw and Erlanger): Omaha, Neb., 28-March 2.

PRINCE OF TONIGHT (Mort Slinger): Boise, Ida., 27, 28, Weiser 29, Baker City, Ore., March 1, Malheur Falls, Wash., 2, Portland, Ore., 3-6, Astoria 7, Aberdeen, Wash., 8.

QUAKER GIRL (Henry B. Harris): New York city Oct. 23-Indefinite.

RING, BLANCHE (Frederic McKee): Baltimore, Md., 28-March 2, Washington, D. C., 4-9.

ROSE OF PANAMA: Chicago, Ill., Feb. 12-Indefinite.

ROSE MAID (Werba and Loescher): Baltimore, Md., 27-March 2, Boston, Mass., 4-16.

SCHIFF, MARY (Messrs. Shubert): Cincinnati, O., 28-March 2, St. Louis, Mo., 4-9.

SCHOOL DAYS (Stair and Havlin): Chicago, Ill., 28-March 2, Detroit, Mich., 3-9.

SHERMAN GRAND OPERA: San Antonio, Tex., March 1.

SIDNEY, GEORGE (Frank Whitbeck): Denver, Colo., 28-March 2, Greeley 4, Cheyenne, Wyo., 5, No. Platte, Neb., 6, Fremont 7, Lincoln 8, 9.

SMART SET (Charles E. Barton): Middletown, N. J., 28-March 2.

SPRING MAID (Werba and Loescher): Chattanooga, Tenn., 28, Knoxville 29, Lexington, Ky., March 1, 2, Louisville 4-6, Springfield, O., 7, Dayton 8, 9.

SPRING MAID (Werba and Loescher): Oshkosh, Wis., 28, Charleston 29, March 1, Savannah, Ga., 2, Jacksonville 3, Ft. 4, Savannah, Ga., 5, Augusta 6, Athens 7, Greenville, N. C., 8, Spartanburg, S. C., 9.

SUNNY SOUTH (J. C. Rockwell): Head City, Mich., 28, Big Rapids 29, Cadillac March 1, Boyne, Grayling 2, West Branch 3, Lapeer 7, Rochester 8, Romeo 9.

SURATT VALENTIA (Leo Harrison): St. Louis, Mo., 18-March 2.

SWEETEST GIRL IN PARIS (Harry Askin): Philadelphia, Pa., March 4-Indefinite.

SYLVIA, MARGUERITE (A. H. Woods): Buffalo, N. Y., 28-March 2.

THREE TWINS (Philip H. Niven): Yazoo City, Miss., 28, Jackson 29, Monroe, La., March 1, Alexandria 2, Shreveport 3, Marshall, Tex., 4, Texarkana 5, Little Rock, Ark., 6, Hot Springs 7, Pine Bluff 8, Memphis, Tenn., 9, 10.

TOP OF THE WORLD (Ballet and Fitzgerald): Kansas City, Mo., 28-March 2, Jonlin 3, Springfield 4, Lawrence, Kan., 5, Topeka 6, Wichita 7, Hutchinson 8, Colorado Springs, Colo., 9.

TRENTINI, EMMA (Oscar Hammerstein): Brooklyn, N. Y., 28-March 2, Philadelphia, Pa., 4-30.

VAN, BILLY H. (Stair and Havlin): Nashville, Tenn., 28-March 2, Memphis 3-9.

VINTAGE OPERA (G. Amberg): New York city 28-March 2.

WARD AND VOKES (Stair and Havlin): New Orleans, La., 28-March 2, Birmingham, Ala., 3-9.

WEBER AND FIELDS JUBILEE: New York city Feb. 8-Indefinite.

WINTER GARDEN REVUES (Messrs. Shubert): New York city Sept. 27-Indefinite.

MINSTRELS.

DE RUE BROTHERS: Barnegat, N. J., 28, Tom's River 29, Lakewood March 1, Freehold 2.

DOCKSTADER'S, LEW: Scranton, Pa., 28, Buffalo, N. Y., 29-March 2, Rochester 4, 7.

DUMONT'S (Frank Dumont): Philadelphia, Pa., Sept. 10-Indefinite.

EVANS, GEORGE: HONEY BOY: Baltimore, Md., 28-March 2.

FIELD'S, AL. C.: Battle Creek, Mich., 28, Kalamazoo 29, Elkhart, Ind., March 1, South Bend 2, Hannibal, Mo., 3.

GEORGINA TROUBADOUR (Wm. C. McCabe): Lawrence, Kan., March 2, St. Marys 4, St. George 5, Clay Center 7, Green B, Miltonvale 9.

RICHARD AND PRINGLE'S MINSTRELS (Holland and Fikins): Ft. Worth, Tex., 28, Weatherford 29, Mineral Wells March 1, Dallas 2.

BURLESQUE.

AL, REEVES'S BIG BEAUTY: Springfield, Mass., 28-29, Worcester 29-March 2, Providence 4-8.

AMERICAN (Ed. D. Miner): Washington, D. C., 28-March 2, Baltimore, Md., 4-9.

BEHMAN SHOW (Jack Singer): St. Joseph, Mo., 28-29, Kansas City March 3-9.

BELLES OF THE BOULEVARD (Fred McLaughlin): New York city 28-March 2, Philadelphia, Pa., 4-9.

BEN WELCH (Jack Singer): Buffalo, N. Y., 28-March 2, Rochester 4-6.

BIG BANNER (Gallagher and Shean): Boston, Mass., 28-March 2, Albany, N. Y., 4-6, Schenectady 7-9.

BIG GAFFETY (W. A. Miller): Louisville, Ky., 28-March 2, Cincinnati, O., 3-9.

BIG REVIEW (Henry F. Dixon): Chicago, Ill., 18-March 2, Cleveland, O., 3-9.

BOHEMIAN (Al. Louis): Brooklyn, N. Y., 18-March 2, New York city 28-March 2.

BON TONS (Jesse Burns): Toledo, O., 28-March 2, Chicago, Ill., 4-9.

BOWERY (Hurtig and Seamon): Cleveland, O., 28-March 2, Toledo 3-9.

BROADWAY GAFFETY (Henry Shagiro): Harrisburg, Pa., 28, Reading 29, Allentown March 1, Chester 2, Washington, D. C., 4-9.

CENTURY GIRLS (Morris Weinstein): Wilkes-Barre, Pa., 28-March 2, Scranton 4-9.

CHERRY BLOSSOMS (Max Armstrong): Pittsburgh, Pa., 28-March 2, Johnstown 4, Altoona 5, Harrisburg 6, Reading 7, Allentown 8, Chester 9.

COLLEGE GIRLS (Chas. Foreman): Philadelphia, Pa., 28-March 2, Baltimore, Md., 4-9.

COLUMBIA (Frank Logan): Baltimore, Md., 28-March 2, Washington, D. C., 4-9.

COZY CORNER GIRLS (Louis Watson): Chicago, Ill., 28-March 2, Milwaukee, Wis., 3-9.

CRACKERJACKS (Bob Manchester): Chicago, Ill., 28-March 2, Milwaukee, Wis., 3-9.

DAFFYDILS (Sam Rich): St. Paul, Minn., 28-March 2, Omaha, Neb., 3-9.

DARLING OF PARIS (Chas. Taylor): Toronto 28-March 2, Rochester, N. Y., 4-9.

DREAMLAND (Dave Marion): Milwaukee, Wis., 28-March 2, Minneapolis, Minn., 4-9.

DUCKLING (Frank Calder): Cleveland, O., 28-March 2, Pittsburgh, Pa., 4-9.

FOLLIES OF THE DAY (Harney Gerard): New York city 28-March 2, Philadelphia, Pa., 4-9.

GAY WIDOWS (Louis J. Oberworth): Chicago, Ill., 28-March 2.

GINGER GIRLS (Hurtig and Seamon): St. Louis, Mo., 28-March 2, Louisville, Ky., 3-9.

GIRLS FROM HAPPYLAND (Hurtig and Seamon): Schenectady, N. Y., 28-29, Albany 29-March 2.

GIRLS FROM MISSOURI (Louis Talbot): Baltimore, Md., 28-March 2, Philadelphia, Pa., 4-9.

GIRLS FROM RENO (James Madison): Philadelphia, Pa., 28-March 2, Jersey City, N. J., 4-9.

GOLDEN CROOK (Jas. Fulton): Minneapolis, Minn., 28-March 2, Omaha, Neb., 3-9.

HASTING'S BIG SHOW (Harry Hastings): Boston, Mass., 4-9.

HIGH SCHOOL GIRLS (Arthur Gorman): Philadelphia, Pa., 28-March 2, Wilkes-Barre 4-9.

HONEYMOON GIRLS (Al. Rich): Kansas City, Mo., 28-March 2, St. Louis 3-9.

IDEALS (Sam Robinson): Jersey City, N. J., 28-March 2, Boston, Mass., 4-9.

IMPERIALS (Sam Williams): Boston, Mass., 28-March 2, Montreal, Can., 4-9.

JARDIN DE PARIS (Burt Hendricks): Montreal, Can., 28-March 2, Toronto 4-9.

JERSEY LILIES (Wm. Jennings): New York city 19-March 2, Springfield, Mass., 4-9, Worcester 7-9.

KENTUCKY BELLES (Mike Fenton): Omaha, Neb., 28-March 2, Kansas City, Mo., 3-9.

KICKERBROCKERS (Louis Robie): Hoboken, N. J., 28-March 2, New York city 4-18.

LADY RUOANERS (Harry M. Strong): Buffalo, N. Y., 28-March 2, Detroit, Mich., 3-9.

LOVE MAKERS (Dave Guran): Newark, N. J., 28-March 2, Hoboken 4-9.

MERRY BURLESQUERS (Joe Leavitt): St. Louis, Mo., 28-March 2, Indianapolis, Ind., 3-9.

MERRY MAIDENS (Edward Shafer): Detroit, Mich., 28-March 2, Chicago, Ill., 3-9.

MERRY WHIRL (J. Herbert Baker): Washington, D. C., 28-March 2, Pittsburgh, Pa., 4-9.

MIDNIGHT MAIDENS (Wm. S. Clark): Albany, N. Y., 28-29, Schenectady 29-March 2, Brooklyn 4-9.

MISS NEW YORK, JR. (Wm. Fennerty): Louisville, Ky., 28-March 2, Cincinnati, O., 3-9.

MOULIN ROUGE (Joe Fine): Kansas City, Mo., 28-March 2, St. Louis 3-9.

PACEMAKERS (T. M. Marks): Minneapolis, Minn., 28-March 2, St. Paul 3-9.

PAINTING THE TOWN (Holiday and Curley): Brooklyn, N. Y., 28-March 2, New York city 4-9.

PASSING PARADE (M. Messing): Rochester, N. Y., 28-March 2, Schenectady 4-9, Albany 7-9.

QUEEN OF BOHEMIA (Henry P. Jacobs): Omaha, Neb., 28-March 1, St. Joseph, Mo., 4-9.

QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): Rochester, N. Y., 28-March 2, Buffalo 4-9.

QUEENS OF THE JARDIN DE PARIS (Joe Howard): Toronto, Can., 28-March 2, Buffalo, N. Y., 4-9.

REGATTA GIRLS (Walter Greenawald): New York city 18-March 2, Brooklyn 4-18.

ROBINSON'S QUEEN GIRLS (Ed. Davidson): Brooklyn, N. Y., 28-March 2, Newark, N. J., 4-9.

ROSE SYDNEY'S (W. S. Campbell): New York city 28-March 2, Philadelphia, Pa., 4-9.

SNOWY GIRLS (Peter H. Clark): Providence, R. I., 28-March 2, Boston, Mass., 4-9.

SAM DEVER'S (Louis Stark): Indianapolis, Ind., 28-March 2, Louisville, Ky., 3-9.

SOCIAL MAIDS (Hurtig and Seamon): Detroit, Mich., 28-March 2, Toronto, Can., 4-9.

STAR AND GARTEN (Frank Weisbaur): Philadelphia, Pa., 28-March 2, Brooklyn, N. Y., 4-9.

STAR SHOW GIRLS (John T. Baker): Scranton, Pa., 28-March 2, Newark, N. J., 4-9.

STOCK BURLESQUE (M. M. Theise): Albany, N. Y., Feb. 18-Indefinite.

TAXI GIRLS (Hurtig and Seamon): Chicago, Ill., 28-March 2, Detroit, Mich., 3-9.

TIGER LILIES (D. B. Williams): Cincinnati, O., 28-March 2, Chicago, Ill., 3-10.

TROADERS (Chas. H. Waldron): New York city 28-March 2.

VANITY FAIR (Bowman Bros.): Pittsburgh, Pa., 28-March 2, Cleveland, O., 4-9.

WATSON'S BURLESQUERS (W. B. Watson): New York city 28-March 2.

WHIRL OF MIRTH (Louis Stark): Milwaukee, Wis., 28-March 2, Minneapolis, Minn., 3-9.

WINNING WIDOW (Dave Gordon): Cincinnati, O., 28-March 2, Chicago, Ill., 3-9.

WORLD OF PLEASURE (Geo. H. Fitchett): Boston, Mass., 28-March 2, New York city 4-9.

YANKER DOODLE (Boi Mayer): Newark, N. J., 28-March 2, New York city 4-18.

ZIGZAG OWN (W. C. Cameron): Brooklyn, N. Y., 28-March 2.

MISCELLANEOUS.

GILFINS, HYPNOTISTS: Clark, S. Dak., 28-29, Redford 29-March 2, Faulkton 4-8, Gettysburg 28.

HOFFMAN, GERTRUDE: Springfield, Mass., 28.

KELLEY'S CARNIVAL (T. P. Kelley): Peru, Ind., 28, Logansport 29, Alexandria March 1, Elwood 2.

KILIES, THE: Galtman, Ga., 28, Dothan, Ala., 29, Troy March 1.

KINMACOLOR DURBAR PICTURES: Oakland, Cal., 18-20.

KINMACOLOR DURBAR PICTURES: New York city Feb. 19-Indefinite.

NORWOOD, HYPNOTISTS: Auckland, New Zealand, March 3-Indefinite.

RAYMOND, THE GREAT (Marquis F. Raymond): Calcutta, India, Nov. 11-Indefinite.

ROULETTE (O. G. Maynard): Allentown, Pa., 28, Towanda 29, Hornell, N. Y., March 1, 2, Corning 4, 5, Wellsville 6, Andover 7, Olean 8, 9.

THURSTON, HOWARD (Dudley McAdow): Chicago, Ill., 28-March 2, Grand Rapids, Mich., 3-9.

NEW THEATRE.

Following out his policy of extension, F. F. Proctor has decided to build another vaudeville house in Albany, N. Y., on the site of his Bijou Park in the west end section of the city. J. W. Morrow, who planned the Italian Garden which will be built on top of the Fifty-eighth Street Theatre in New York, is at work on the plans of the new house, which will be called Proctor's New Theatre. The plans call for a house costing 1,400 and costing \$200,000, constructed entirely of concrete and steel. It will be built in the cantilever style, thus doing away with posts in the auditorium. The paneling will be of Circassian walnut and the columns rose and old gold.

The new Duchess Theatre, being built in Cleveland, O., by the Eclipse Amusement Company, of which H. J. Bulky, Harry A. Smith and Vaughan Glaser are the principal stockholders, is fast nearing completion, and promises to be one of the finest draught structures in the city. It will be the first standard theatre to be built in the outlying districts.

The Penn Avenue Real Estate Company, Pittsburg, Pa., will erect a new theatre after plans by Mr. Nirdlinger. It is to be of brick and terra cotta. Plans call for a building with a seating capacity of 1,870, so arranged that every seat will give a perfect view of the stage. A generous provision has been made for fire exits on both the Seventh Street and the Scott alley side of the building, far exceeding the requirements demanded by law. Combination inclines and stairways are adopted from the auditorium to the balcony and to the gallery, which eliminates steep grades where inclines are used entirely. The interior is of the French Renaissance period. One of the notable features will be the interior lighting, which will be indirect, hiding from view all lights, depending entirely upon reflectors, which has proved very successful for this class of work. The cost of the building, as estimated by the architect, will be between \$200,000 and \$250,000.

A new theatre is to be erected at 64 to 74 Avenue B, this city.

J. B. Haggin, the New York capitalist, is interested in the Berryman Realty Company, incorporated on Feb. 10 at \$120,000, to erect a new theatre at Lexington, Ky. The company is named for C. H. Berryman, manager of Mr. Haggin's Elmendorf Farm in Kentucky.

QUESTION ANSWERED.

C. C. Minnie Cummings conducted Minnie Cummings Drawing Room Theatre in 1878, putting on Manhattan Beach; or, Love Among the Breakers and in and out of Place, on Dec. 23, and following with Monsieur Jacques. On July 18, 1880, she was starred in Suspected at the same theatre, the name of the house having been changed to the Fifth Avenue. Cummings' "History of the New York Stage" gives these facts. Minnie Cummings was connected with the Madison Square Theatre, in the time of A. M. Palmer.

STILL CARRYING THE SPEAR

Funny how some people still "carry the spear" in some little way, when in other things they are right on in front. There are even a few left saying real money for the victims of "gossip" and "bearing old-fashioned views" from whom they could save a great deal and get the service by buying a BAL—the highest, strongest and most servicable theatrical trade on earth. Quick, buy it!

Sent for Catalogue M

WILLIAM BAL, Inc.,

1578 Broadway, New York

MOTION PICTURES

"SPECTATOR'S" COMMENTS



Bell & Pines Co.

BETTY HARTE

Charming actress with a Western Bell Company.

THE Chicago Post remarks the absence of reviews and criticisms of motion pictures in the public press, and assumes that for this reason picture theatre managers are unable to imitate their theatrical fellows in advertising their exhibitions by quoting from well-known critics. As the Post puts it, the picture exhibitor is unable to "write in flaming letters: 'Arthur Ruhl in Collier's Weekly says: "Hot Stuff!" or "Walter Prichard Eaton pronounces this film the finest one he ever saw."'" Picture house managers are not so badly off for critics from whom to quote as the Post imagines, especially when a really big feature picture is on exhibition. There are several publications reviewing films regularly, and wise managers are able sometimes to avail themselves of such reviews for advertising purposes when the comments are favorable, but there are two important reasons why such a practice cannot at present become conspicuous in the motion picture field. The large number of new pictures produced each week, their ephemeral character and the brevity of nearly all of them, furnishing in each case sixteen minutes or less of entertainment, precludes the possibility of general press review of average motion picture productions, except in amusement papers. Vaudeville acts are very rarely criticized in the daily press, and single short stories, except when collected into book form, are seldom if ever reviewed. Therefore why should it be strange that single-reel motion pictures are not treated with any greater consideration? They occupy the same position in picture drama that the sketch occupies in stage drama and the short story in printed literature.

The second reason why pictures are not more extensively advertised with quotations from critics is found in the fact that when the film is new and therefore the feature of the exhibitor's programme, no criticisms have as yet been printed in the papers devoting space to that service. When a film production is ready for issue and circulation, a large number of positive copies is made from the original negative, and these positives are distributed to all parts of the country in time to be released on the same day, a regular release date having been fixed and announced in advance. By the time the picture is a week or two old the few papers that criticize film drama and have covered this particular picture reach the house managers, but the picture is no longer a fresh feature. Therefore the criticisms, however favorable, are of no use, except when the picture has proven to be an especial hit and is brought back for a return exhibition, or when some house that has not yet had the film secures it because of its excellence, in which cases enterprising managers may quote from the few published reviews.

Notwithstanding these obstacles to their use for advertising purposes, reviews perform an important function in the economy of picture drama. They are interesting to those who visit picture shows and enjoy reading the opinions of a critic regarding the films they have seen. They are of value to producers and players as disinterested outside judgment of their work, and they are of use to exhibitors and the critical public especially in the accumulative impression they convey as to the different standards of quality attained by the various manufacturers. When the productions of a company are receiving generally high praise in the reviews, the exhibitors who are not getting that make of films and the spectators who are never able to see them are naturally moved to wonder why, and to bring pressure to bear that results eventually in the appearance of these particular films in the houses where the demand is felt for them.

As motion pictures develop more generally into longer films, in which a single subject will furnish a night's entertainment with extended runs and road tours, we may expect to see film criticism also develop to meet the new conditions. The daily press may then take up motion picture reviews seriously and the great critics may even condescend to discuss their individual merits. The treatment which the public press has already accorded special subjects like Dante's Inferno, Kinemacolor Coronation and Durbar films and the like, is an earnest of what may follow.

A St. Paul boy recently stole \$5 and had spent \$4.08 of the amount when apprehended. Here is how the money went, as stated by Judge Hanft, of that city, and reported in the St. Paul Dispatch: "After equipping himself with a small rifle, some cartridges, gum, ice cream sodas and other childish luxuries, he invested no less than \$1.15 in moving picture show and vaudeville theatre tickets." Judge Hanft, it appears, used this incident in opposing the licensing of a motion picture show. The humorous side of the learned judge's argument was apparent in the Dispatch, which commented:

That \$1.15 certainly should settle the fate of the proposed license. It may be accepted as inherently boyish to spend \$1.49 for a small rifle. Boys naturally take to rifles, just as they do to gum and ice cream sodas. Those items on the list, therefore, have no significance. But the moving picture is in a different class. Boys have not inherited a predilection for it. It has a fascination all its own. The firmness of the grip it is getting may be realized when one stops to consider that it will induce a boy to spend his money on such frivolity despite his natural instinct to buy real estate or invest in bonds.



EDWARD LE SAINT

Popular member of the Imp Stock.



Smith Curry, Rochester.

MILDRED HOLLAND

Distinguished actress appearing in a Powers Feature Film.

The St. Paul boy is typical of scores of other boys who have been held up by frightened people as horrible examples of motion picture influence. The youngster goes to the picture show like millions of other boys, and then he commits some act of devilry like countless lads before him. Straightway his escapade is quoted and requested by assailants of the films as proof of the ruin that is being wrought.

Female vanity is quite amusingly illustrated in many motion pictures, in the matter of make-up, although the subject has been frequently discussed in this and other papers. Ladies who are pretty and some who are not so pretty cannot resist daubing paint on their sweet little lips in an effort to produce the Cupid's bow. When they present full face to the camera the deceit is not strongly noticeable, but when their faces are seen at side angles the paint makes their under lips look like blotches of black, for all the world as if they had been eating black-berry jam and had failed to wipe their mouths clean. The reprehensible practice is all the more distressing to spectators when the guilty actress is playing the part of a rural maiden or a working girl, who is not supposed to know even what a powder puff looks like—although The Spectator very much doubts if any such innocent female is anywhere to be found in these degenerate days.

According to the Kansas City Journal, the picture show proprietors of that town have adopted an acquiescent attitude toward the motion picture censorship activities of Kansas City officials. The Journal commends this attitude and declares that it is "eminently desirable" that "the people, especially the young," should see only those pictures "which are good for them." To accomplish this benevolent purpose, the Journal argues, "the best means at hand" is censorship. While so many public newspapers continue to advocate this sort of officious paternalism the exhibitors of Kansas City need not be blamed too much for submitting to it. What people ought to do when their rights are invaded and what they do do, are two different things. It may be, therefore, that those who want the people to have only what "is good for them," and who want, of course, to be the sole judges of the "good," denying the public any capacity to decide such things for themselves, will continue to increase in number and power until the thing becomes too much of a tyranny, and the patient public will revolt. This doesn't apply to pictures alone. There are countless other directions in which the game of regulate your neighbor is being played. The press itself is not unacquainted with one form of it as exemplified by certain practices of the Post Office Department.

Professor S. H. Clark and Professor Allan Hoben, both of the Chicago University, are reported as praising pres-

ent day motion picture drama. Unfortunately, both are inoculated with the censorship microbe. Although Professor Clark, as reported from Denver, thinks film drama is better than the average contemporaneous stage drama, his advice is to "censor and supervise the films." The thing that has grown so good as he pronounces it, without the serious interference of censorship, must now be censored and supervised lest it suddenly grows bad. But perhaps Professor Clark imagines, like his brother professor, Mr. Hoben, that it is censorship such as we have had that has made the films so good. Professor Hoben is quoted in Chicago as saying that "nickel theatres which formerly were injurious to the morals of our children, have grown to be beneficial since the films shown in such theatres have been censored." This statement, no doubt made in good faith, is the result of uninterrupted misrepresentation of the facts. There has been no moral improvement in films since they came to be widely popular, for the simple reason that there has never been any great public demand for such improvement. Pictures were never offensive in moral tone any more than they are to-day. There were isolated exceptions in the beginning just as there are now. The great improvement that these good people now think they see in the films is due solely to the better artistic quality. Pictures are now so good that intelligent people can look at them with interest. But too many imagine from this that the films were formerly vicious in moral tone as well as in art quality, and it seems a hopeless task to eradicate the false belief.

THE SPECTATOR.

LUBIN TROUPE IN TROUBLE IN EL PASO.

One of the Lubin Film Company's traveling organizations now located at El Paso have offended the majesty of the law and consequently were arrested and duly fined. Wilbert Melville, the director, seeking for subjects of local atmosphere, conceived the idea of making a reel of pictures illustrating the incidents of the Mexican revolution. He obtained a permit from the Chief of Police of El Paso to use the highways of the town and a number of law-abiding citizens to make the show. In addition to the members of the troupe, some 300 or 400 extras were engaged and dressed up to represent Federal soldiers and revolutionists. Doubtless there was not a full understanding between the Chief and the Mayor, for the latter looked upon the demonstration as real and dangerous to his neighbors across the Rio Grande. The police, under instructions, charged the body and scooped in as many men and women as they could handle. The show folks were duly arraigned and despite full explanation and the Chief of Police permit were fined \$10 each, while messages were sent across to Juarez assuring the authorities that no apprehension was necessary. Melville, the director of the troupe, got away in his automobile, but had to send a good sized bag of money to get his associates released.

BIOGRAPH'S NEW STUDIO.

The new studio and office building of the Biograph Company is now under way. It faces 175th Street, Bronx, on the same plot with the laboratory which is now about completed and which was illustrated in *THE MIRROR* last Fall, the latter building facing 176th Street. The studio building is of the same style of architecture as the laboratory and the two structures will constitute an imposing pile. The studio is supposed to be the ultimate syllable in studio construction. It is in reality two studios, each 80 by 120 feet—one on the ground floor with ample height and another above, resting on heavy steel construction with a high curved glass roof. In the steel structural framework between the two studios will be located dressing rooms of commodious size. Two



GEORGE REEHM

Long time member of the Lubin players.

elevators connect the two studios and the basement—one for passengers and light freight and the other of mammoth size, large enough to accommodate the largest truck or van with team or even a fire engine, should one be needed in a scene. It is hoped to have the buildings completed in time to accommodate the acting company on its return in the Spring from California.

CHANGE IN REVIEW CONTESTS.

Several suggestions have been received from *MIRROR* readers who desire to participate in the Review Contests, now so successfully under way, to the effect that the restriction requiring all reviews to be mailed within one week after the release of the film reviewed should be eliminated. It appears that many theatres, both licensed and independent, do not show films within the time prescribed. Possibly half the picture houses of the United States and Canada would come within this class, the patrons of which are thereby barred from competing.

The complaint, therefore, appears to be well justified, and accordingly the restriction has been removed commencing with the third contest ending March 15. Competitors may therefore hereafter review any film they desire, regardless of the date of issue.

Next week's *MIRROR* will contain the awards in the contest closed March 1, together with the four winning reviews.

ALEXANDRA PHILLIPS.

Alexandra Phillips, another portrait of whom appears in this issue of *THE MIRROR*, is an experienced scenario writer as well as a prominent leading woman in the films. She has made a deep study of motion picture drama, having written a number of feature and successful scenarios for various producing companies and having collaborated with Milton H. Fahrney in all of his Western films for the Nestor Company. Miss Phillips was born in Scotland and was raised in the West. Her stage career includes engagements supporting Louis Mann, Clara Lipman, Otis Skinner, Wilton Lackaye, Joseph Jefferson, George Abeles and others. She has also won distinction as a writer of short stories. Miss Phillips and Mr. Fahrney were married Jan. 12, 1911.

AFRICAN HUNT PICTURES.

Paul Rainey, who recently returned from a "big hunt" in Africa, where he went after lions with Mississippi bearhounds, exhibited motion picture views of the hunt to different clubs last week. No announcement has been made at this writing of their public exhibition.

PROPOSED NEW YORK LEG ISLATION.

The Stillwell bill, introduced in the State Senate Feb. 19, is meant to prohibit motion picture exhibitions and vaudeville shows on Sundays in the State of New York. It is proposed to make all persons connected with or assisting in such exhibitions or entertainments, including the owners of the building, guilty of a misdemeanor.

Another bill introduced in the Assembly would require the use of "uninflamable film."

A WEALTH OF PRINTING.

The great mass of advertising material that has been prepared for the Odyssey three-reel State-right feature marks a new record in this department of film exploitation. No other motion picture was ever put on the market with such a wealth of artistic lithographic and other kinds of printed matter to enable the exclusive exhibitors to properly attract public patronage. The accompanying illustration shows one of the three-sheet lithographs.

The publicity campaign has been under the peerless direction of Frank Winch, who commenced operations on a well defined and unique plan several months ago. Purchasers of State rights will reap the benefit.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

"May Belle," Pittsburg, Mass.: Willis Claire "played with Lillian Walker in Alma's Champion (Vita)." Thanks for telling your club friends how you manage to keep so well posted on the identities of motion picture players.

Earl Van Zandt, Noblesville, Ind.: Dot Farley was the leading lady in the American Company before they commenced making Western subjects.

"R. H.," Houtzdale, Pa.: The leading lady in *One Way to Win* (Lubin) and *Love's Labor Lost* (Lubin) was Peggy Glynn.

H. Antoine D'Arcy, the author of the popular poem known generally as "The Face on the Barroom Floor," writes to clear up any misunderstanding there may be about the composition. The correct title of the poem is "The Face Upon the Floor," but, as Mr. D'Arcy explains, "the public have changed it, as they changed George B. Simms's great poem, 'Phryne's Husband' to 'Outlier Joe.'" Some ten years after the poem was written some of the lines were published as a popular song without Mr. D'Arcy's authority, the title of the song being "The Face on the Barroom Floor." Mr. D'Arcy continues:

I have two copyrights on my title, one on my book and one on my play of the same story. My full name is Hugh Antoine D'Arcy. For my literary work I have used H. Antoine D'Arcy, and for my service as dramatic agent and press man [Mr. D'Arcy has charge of the Lubin publicity department] I have used H. A. D'Arcy. If any one wants a correct copy of the poem they had better send to me for it, care of the Greenroom Club, New York. I gave a copy to Sam Bernard a few months after it was first printed in the *New York Dispatch* in August, 1888. He used it as a stellar number for several years.

Martha K. Aschen, of San Francisco, writes claiming to have discovered in the Vitagraph subject, *The Meeting of the Ways*, where Leo Delaney drives burglars from his brother's house, that one of the burglars was played by Maurice Costello, who in other scenes played the part of the brother. He therefore appeared to be robbing himself, rather a dangerous doubling of parts, if Miss Aschen saw correctly. Questions: Yes, Larry and Lawrence Trimble are the same. Larry is short for Lawrence. Didn't you know that? No, we see no Vitagraph pictures made in France, except possibly a topical or scenic now and then. Virginia Dare and Hansel Neason are not now with Vitagraph.

"B. F. B.," Wilkes-Barre, Pa.: Mary Fuller is a fixture with Edison. It has merely happened that pictures in which she has worked have not been released during the past two or three weeks. She played the wife in *Children Who Labor*, to be issued Feb. 23. "B. F. B." criticizes *The Surgeon's Heroism* (Lubin) because the



J. W. JOHNSTON

One of the leading men of the Reliance.



DARWIN KARR

Prominent among the Solax players.

poor working girl suddenly appears handsomely dressed. The reason may have been that she had on her Sunday clothes. A working girl is entitled to have a decent gown, isn't she?

"His Admirer," Washington, D. C., insists that "the cowboy who carried the suit cases on the arrival and departure of the auto party" in Western Chivalry (Lubin) was neither Romaine Fielding nor Jack Standing, and wants some reader to tell who he was. How about it, readers? "His Admirer" explains that the part referred to was an inconspicuous one.

"An A. B. Enthusiast," writing from Brooklyn, complains about misleading lithographs used in advertising many films. Reference is had, perhaps, to the practice of certain exhibitors of using old stage melodrama posters with the name of the play changed. For this the manufacturers are not responsible, although it is none the less objectionable. "An A. B. Enthusiast" goes on to say:

Having heard it expressed by some that the output of the Independent people was the equal of that of the Licensed, I determined, after seeing nothing but Licensed films for the past two years, to hunt out an Independent house. In my estimation the Independents have improved to quite a degree, but still—The fault does not seem to be with the acting as a rule (understand me, as a rule), but with the directing and the settings, many of the latter of which are so obviously of the studio. May Chester's (?) declaration to the effect that she believed the Bio. leading man appearing in Italian Blood and A Terrible Discovery was the best emotional actor in the business, is indorsed by a number of moving picture enthusiasts, myself among the number. As a friend of mine oddly but aptly expressed it, "he is so quietly loud." He wears almost constantly a slight cynical smile which is especially suitable for such a character as Mike in The Transformation of Mike. Here's wishing he may become as much a permanency with the Biograph as Mr. Anderson is with the Essanay. Should space allow it, the two leads in A Sister's Love would also come in for more than a word of praise.

"E. B. T.," Hobart, N. Y.: Miss Minean was the wife and Mr. Carroll the poet in Her Little Poet (Essanay). Mabel Normand's portrait was in The Mimosas of May 17, 1911. The engineer in The Switchman's Tower (Edison) was James Gordon.

"M. R.," of St. Paul, wants information for an essay of 1,000 words on The Development of Moving Pictures. This comes pretty near being the limit in the question asking line, and although The Spectator has been said to be a model of patience he has his limit. The best advice for "M. R." is to get all the literature he can on the subject and "read up." He might get a file of The Mimosas, for instance. Then if he wants to ask any specific questions, they will be answered.

"E. L. K.," Orwigsburg, Pa., wants to be told of a good school where scenario writing is taught. The Spectator knows of no school he would care to indorse. Epes W. Sargent is about to publish a book on the subject. Write to him, Box 70, Madison Square Station, New York city.

"R. M. G.," New York city, is another inquirer regarding scenario schools and agencies, wanting to know in a specific case if the "Institute" is reliable. The Spectator indorses no school and would advise everybody to steer clear of them, not particularly because they are crooked—they may have the best intentions—but because in the nature of the matter they must be worthless. Any would-be scenario writer who cannot learn all that is necessary from reading The Mimosas and other reputable periodicals devoting more or less space to this subject, is utterly hopeless as a scenario writer. Evidently "R. M. G." is of the same opinion, because she states that after taking half the "course" with the alleged "Institute" at \$1 per lesson, she "gathered more information concerning scenarios from Mimosas columns than in the lessons so far received." She pronounces The Mimosas "the headliner" in the motion picture field. Questions:

PLAYERS and other responsible persons connected with motion picture producing companies are invited to send items of interest to THE MIRROR to be printed under this heading. Contributions must be signed by the sender, not for publication but as evidence of good faith.

G. L. TUCKER, one of the most pleasing players of the Majestic stock, has fine scenario writing ability.

DAVID MILES, the very capable director of Majestic films was a stock actor before taking up picture work three or four years ago.

MAC GREENLEAF is now with the Solax Company. He has athletic accomplishment in addition to being an excellent actor.

GRACEY SCOTT is no longer with the Lubin Company.

BESSIE KELLER, prominent in the Nestor stock, now in California, is well known on the Pacific Coast. She has appeared as Rosamond in The Desperate Desmond pictures.

PEGGY GLYNN is said to have left the Lu-

bin players. Nothing has been announced regarding her future movements.

LENORE ULICH is reported as no longer connected with the Essanay Eastern stock.

BESSIE LEARN's pretty face will be among those pictured in next week's MIRROR.

MIRIAM NEBBITT was unjustly treated in last week's reviews. The reviewer wrote of her in The Corsican Brothers as one who "ever does the artistic and the true," but the compositor made it "overdoes." The error was a peculiar one, showing what widely different meanings can be conveyed by the change of a single letter in a sentence.

FLORENCE TURNER is with the Western Vitaphone players at Tapauga Canyon, Cal., where she was sent by the company in the hope that she would regain her health. Her thousands (we might say literally millions) of friends will be delighted to learn that her health is improving to a gratifying degree and that she hopes soon to resume her active appearance in pictures. A recent letter states that her physician has forbidden her personal replies to the hundreds of letters she is receiving, and this



A STRIKING ODYSSEY POSTER

Rose Tapley played the dressmaker in The Old Doll (Vita.). Yes, Lillian Walker is still with Vita. No, Kilty Gordon and Julia Swayne Gordon are not related. "R. M. G." informs "Phil M." that Maurice Costello and Van Dyke Brooke were the trustees in She Came, She Saw, She Conquered (Vita.).

"Constant Reader," New York, considers the Vitaphone players the best in the business, with Helen Gardner and Maurice Costello the favorites. She thinks Miss Gardner surpassed herself in Vanity Fair, but she didn't like John Bunny in the same play. Questions: The leading lady in The Old Florist (Essanay) was Eva Prout. Hazel Neason is not now with Vitaphone. "So many good players" are going into independent companies because the independent companies engage them. Florence Lawrence is in Europe. Guy Coombs appeared in a few Edison pictures, among them The Baggage Coach Ahead. In The Noble Enemy (Lubin) Romaine Fielding played the "noble enemy," Frances Gibson the girl, Frank De Vernon the father, Harry Aleksa the Jap, and Burton King the welcome suitor. The Gaumont pictures are made in Paris, France, and there is no information at hand regarding their players. The same is true of the C. G. P. C. (Pathe European). The leads in Aunt Huldah, Matchmaker, were Hazel Neason and Earle Williams.

PERSONALITIES OF PLAYERS

reference in THE MIRROR, it is hoped, will be accepted by the letter writers as sufficient response.

DOROTHY GIBSON, the Eclair leading lady, is known as the "Harrison Fisher girl," having posed for that artist and illustrator for much of his best work.

PETER VOLKMAN, who formerly presided over THE MIRROR post office, and who is now assistant of Director Joseph Smiley, of the Lubin forces, was recently playing in a Stock Exchange scene when some one seized his hat, and in carrying out the realism of the action proceeded to make the lid look like a three days' jag. As Peter needed a new hat he kept discreetly silent, and was later rewarded with the price of a new derby.

BETTY HART, whose portrait appears elsewhere, has won a warm place in the hearts of the picture-going public, as ingenu and alternate leading lady of the Selig Western players. She is a versatile as well as a charming little lady and has been especially successful in boy parts, appearing to great advantage recently in The Danites as Nancy Williams and Billy Piper.

"W. E. B.," Syracuse, N. Y.: The part of the giant in Jack and the Beanstalk (Edison), who recalled to you so vividly the visions you used to have in childhood, was Harry Eytling. His photo appeared in The Mimosas Annual.

"J. G. F.," of Sheboygan, is a persistent "cuss." He is still asking for Spec's picture. Supposing he should be told that there is no such individual in the flesh as The Spectator, would that satisfy him? The leading people in Jack's Umbrella (Lubin) were Peggy Glynn and Jack Hopkins.

"J. S. A.," Washington, D. C.: Cannot advise you regarding the intentions of Cleo Ridgely. Perhaps she will enlighten us herself.

Mary Lane, New York: Thanks for your kind words for THE MIRROR. Your question as to the age of Gwendoline Pates is a dangerous one to ask any actress except a young one, which Miss Pates happens to be. Therefore she is not now reluctant to have it known, although let us hope that the time will come when she will still be young and charming in appearance though older in years that she will be sorry the fatal figures were ever given to the public. She was born in Dallas, Texas, in April, 1892, and comes from a well-known Dallas family. Her grandfather is E. M. Bewith, a well-known railroad man. Her father was an actor, and she herself was on the stage until joining the Pathe American stock, which is the only picture company she was ever connected with.

Frank M. Irving, of Danville, Pa., dated his letter "Coon's Day." Did he mean Groundhog's Day, or do they reckon time by a different set of animals in his section? He says his reason for writing is to thank THE MIRROR for the many pleasant and instructive moments it has given him, which is an exceedingly nice way of expressing his appreciation.

Mary Kuhn, of Chicago, wants THE MIRROR to print Jack Standing's portrait, which it will be proud to do if Jack will send a photograph. She says that Mr. Standing is one of her favorites and Henry Walthall is the other.

"A Passer-by," writing from Bermuda, tells of an amusing and for a time exciting incident that came under his notice. It occurred near the island where the Boers were held prisoners. A company of Edison players were at work producing a picture, when the camera, located on a scow, was blown off into fifteen or twenty feet of water. Suddenly an old fellow with beard and spectacles dove after the instrument. The daring feat was a remarkable and thrilling sight, especially considering the old man's extreme age. But when he came up with the camera, lo! the beard and spectacles had disappeared and the dashing R. B. Neill, of the Edison players, was revealed. But although Mr. Neill got the camera, the camera unfortunately did not get him and his splendid dive. So it must go unrecorded except in print.

The following are notified that their questions have either been answered or cannot be answered for well-known reasons: Sue Morgan, Pittsburgh, Pa.: "Their Admirer," Greenville, Miss.; Miss R. Story, Indianapolis, Ind.; "Charles J.," Buffalo, N. Y.; "Picture Fan," San Francisco, Cal.; George Burton, Brooklyn, N. Y.; "Booster," Alliance, O.; "B. F.," Richmond, Va.; "Elsie," Nashville, Tenn.; "C. J. W.," Boston, Mass.; "Enthusiastic Admirer," Cleveland, O.; Louise Maher, St. Paul.

"E. B. S.," Mooswin, Sask.: The part of Emily in David Copperfield (Than.) was played by Florence La Badie. We are not informed as to what company, if any, Anna Rosamond is now with. Matrimonial information is not supplied.

Adell Lee, San Francisco, wants to know the whereabouts of Frank R. Armstrong, at one time a leading man in stock. THE MIRROR has no record of the gentleman, but perhaps some reader can supply the information.

Coming pictures in which she will play difficult roles will be The Shrinking Rawhide and The Ace of Spades. She is a Pennsylvania girl. She has played in stock, in vaudeville and in road companies.

LAWRENCE S. McCLOSKEY WITH LUBIN.

Lawrence S. McCloskey, formerly a newspaper man, has been appointed associate editor and scenario writer for the Lubin Company. For some time previous to this engagement Mr. McCloskey had been writing photo-plays, most of which were accepted and won favorable comment. One on Reno, In Dis-a-Countree, His Wife's Mother, Rice and Old Shoes, are among the picture plays written by him for the Lubin Company. He is said to be a quick writer and his stories are full of originality. Mr. McCloskey gave up newspaper work because he believed in a wonderful future for the photo-play.

PICTURES AND EYESIGHT.

It is proposed in Toronto to have the Board of Education of that city authorize an expert inquiry into the question of the effect of motion pictures on the eyesight of children.

GIVE ME YOUR ATTENTION!

Please Notice the Feature Films! I am giving you as **REGULAR RELEASES!**

On March 12th

The two-reel picture play masterpiece, presenting **MILDRED HOLLAND** in

"THE POWER BEHIND THE THRONE"

Remember the paper: 1, 3 and 8 sheet lithos, booklets, cuts, heralds, etc., etc.

On March 16th

My **ST. PATRICK'S DAY** offering, **"SOGARTH AROON"**

the strong drama,

For Tuesday, March 5, **"THE HONOR OF A PUGILIST."** For Saturday, March 9, **"HIS DAUGHTER'S LOYALTY"**

POWERS MOTION PICTURE CO.

511 W. 42d Street, New York City



sweetheart (Jean Gale) feels quite cut up about it. She sets his chum to interfere and prevent the match, and the chum (Harry Myers) falls in love with the model on his own account. Really, Harry might have been in better business. The society girl goes into a decline and a telegram brings her old lover back to her. Then Harry takes the model out for Easter flowers and they run across the society girl and the recreant Lothario. This cooks the goose of the Lothario, but it doesn't do Harry any good, for the model refuses to have either of them and goes into a good natured nunnery. The moral appears to be that when you have caught a girl you had better marry her straight off, instead of writing letters home about it.

Under Burning Skies (Biograph, Feb. 23).—The well-known Biograph capacity for presenting strongly drawn characters is again apparent in this picture, seen at Kane's Manhattan Theatre. The bad man as here presented is a distinctive chap, capable of loving and, in the supreme moment, of forgiving and sacrificing. The girl wouldn't have him because he got drunk after promising to keep sober. So she took up with another chap, and the bad man went rushing for his rival. The scenes that showed the bad man prowling through the frontier town looking for his victim while the latter, also an in hand, was seeking to save himself, while the other inhabitants were ducking for cover when either of them appeared, constituted laughable comedy. The girl stopped the gun game and then the rival started across the desert with her as his wife. The bad man followed to have his revenge, and when he found the couple nearly dead for want of water (scenes that were convincingly presented) he was at first inclined to let them perish; but he relented, gave them water and his own pack mule outfit and started back for home. Whether he ever got there is open to doubt, as the story ends here. It would seem that he must have perished in his turn.

The Girl Deputy (Kalem, Feb. 21. Reviewed at Kane's Manhattan).—The scenario of this story, it is announced, is by Royal Baker, but if it has been presented as written it is difficult to see where Mr. Baker has gained any reputation for himself. The story has no plot beyond the mere incident of a girl posing as a deputy sheriff and capturing an outlaw by means that present neither novelty nor ingenuity. We are not told why the sheriff gave the girl a badge to pin on her breast. Apparently it was a whim. Neither is it told who she was. The highwayman holds up the stage coach, in a scene that is omitted—for the reason, perhaps, that some of the censor ladies might have been influenced to turn outlaws if they had seen how easily it could be done. After he has his plunder we see him riding through several scenes, holding the loot at arm's length, so it was no wonder that the girl deputy recognized him for what he was and captured him. A subtitle said she carried out a clever scheme, but this reviewer couldn't discover what it was. She found a stray horse and drove it before her to the outlaw's cabin, but nothing came of it. After getting herself in the outlaw's power, he permitted her to get the drop on him through a childish chase around a table and a box of paper. Then she rode him and drove him to town, and collected the reward from the wealthy chum of the stage coach. There the story ends. It adds nothing to the excellent Kalem reputation, nor to the credit of P. C. Hartman, the director. Even the pleasing Miss Roland was not at her best. She took too many occasions to tell the camera man what she was doing.

The Fatal Chocolate (Biograph, Feb. 19).—There is good farcical characterization displayed in this farce, but it would seem that the climax of the story might have been developed into a more humorous situation. Some of the points and actions of the characters might be more evident. The city girl has two lovers when she arrives in the country. They are persistent and quarrelsome, until her sweetheart from the country arrives with a box of chocolates and the girl introduces him as her brother. He places three chocolates upon the table and declares that one of them contains deadly poison, and if they love her they must choose. They choose and still live. The young lady herself answers and eats the remaining third, and the two country lovers completely overcome, disappear. Much amusement may be derived from the humor contained in the acting.

Got a Match? (Biograph, Feb. 19).—There is much ingenuity as well as fun in the way this merry little farce is worked out and played, and it cannot help but arouse the mirth of a most solemn set of spectators. It might almost be termed a travesty on certain scenes and situations one is apt to see upon the screen, for it begins with the irate father who refuses to permit his daughter to marry, and he locks her in her room and stands on guard with revolver in hand. Her lover informs her by note that he will be outside her window to elope with a signal of two whistles. Then enter the two thieves, who make a like arrangement if anyone is seen approaching. One lacks a match to light his pipe and calls the other back by whistles; but the girl, who has fallen asleep, does not hear. Then the lover appears and whistles, but the thief's whistles fail to arouse his doubting companion within who had been fooled once by the first call. All this arouses the father, and in the scurry the lover captures the thieves, or pretends to, though it is primarily due to the efforts of the policeman birtling with the cook. So the father hands over his daughter to the worthy youth.

A Midwinter Night's Dream (Lubin, Feb. 19).—One cannot fail to find in this an exceptionally novel rough-house farce that is not without much humor and point. It represents

the dream of a tramp as he sleeps one winter's night on the back of a coal train. In the imagination of his mind he goes to Southern climes, where he meets a pal. He does not immediately forsake these cold regions, for when his friend protests against the hotness of the weather he at once brings him back to the snow covered regions. But at length they conclude to return to the warmer region, where they meet two young ladies, for whom they accommodately return North for snow and send it down by promiscuous snowballs which arrive in due course. By this means they also made a date with these ladies, informing them that they are noblemen in disguise. By means of a kind actor who is discarding a portion of his wardrobe they are enabled to make a sufficient outward appearance. They find in the clothes a small fortune in bills, which they spend with much gusto and indifference, until the receivers thereof learn that the money is stage money and at once set out in pursuit. The cop sets him at last, and the gentleman of the freight car wakes up to find that the cop has got him for sure. The tramps are played by Robert Burns and Walter Styll.

Pathe's Weekly, No. 8, 1912.—Among many interesting subjects this film presents one of particular interest in the parachute jump from the Statue of Liberty, a distance of 311 feet. By F. Rodman Law. There are other views of

the war at Tripoli, various wrecks in this country and abroad, and an entertaining incident in the automobile races at Tarrytown, N. Y., over the course of ice.

The Nurse (Edison, Feb. 20).—The situation contained in this film is a strong and a humanly gripping one in its opportunity to present the process by which the nurse's inherent hate was eventually turned to love, and it should prove an absorbing and holding subject to the spectator, though it would seem that the treatment might have been more effective. The story itself, by Bannister Merwin, has been handled with care and dramatic power, but one is inclined to feel a certain overemphasis at times in the acting, especially in the role of the nurse, played by Alice Weeks, whose conception of the role, however, was frequently sympathetic and intelligent. The scene of the delirium seemed rather forced and overdrawn—at least for the best dramatic effect. George Leacey enacts the role of the man involved, though one is inclined to disagree with the manner in which he informs us a gentleman is suddenly taken ill. The film is directed by G. C. Anfel. Other members of the cast are Mrs. Wallace Brakine, the mother, and William Porter, the boy. The doctor is Harold Shaw. Hardy, while on his way to make a quick business appointment, runs over a small boy out playing with his sister, who is a nurse. The manner in which

this accident is suggested is noteworthy, leaving it to the nurse to represent it to the imagination and thus do away with the artificiality of a scene that is rather apt to be clumsy. This accident greatly embitters the sister against Hardy, and when he comes to the house to see what may be done she informs him that she hopes he may suffer as he has caused the boy to suffer. He is taken with a sickness and she is summoned by the physician. She does her duty, at the same time struggling against a growing love. At length, however, her brother is fully restored, and the joy of it causes her to forget her cause of embitterment and she acknowledges her love.

The Bitter Bitten (Essanay, Feb. 20).—Her husband's old motor cycle was all that the widow had left to remind her of her dead husband, but when her rent was due \$80, her landlord insisted on taking it to sell for the rent. A gentleman who was in haste to catch a train in the next town learned of the circumstance and bought the wheel of the widow, and then proceeded to bite the biter by asking him out to try the machine. With the landlord on the back he makes the journey to the next town, but just before his arrival the gasoline gives out. He gains the train with the landlord at his heels, safely boards the train and is off. As may be seen from the story, it has some witty and amusing qualities, that are capable



Trade Mark.

BIOGRAPH FILMS



Trade Mark.

RELEASED FEB. 26, 1912

THE SUNBEAM

A Little Child Who Brought Sunshine
When It Seemed the Darkest

The little one is playing with her doll while her mother lies sick. The poor woman dies, and the child, thinking her asleep, goes downstairs in search of a playmate. First she visits an austere old maid, and by her artlessness soon melts her coldness. Next she goes across the hallway to a crabbed old bachelor and affects him the same way. The old maid misses one of her hair puffs, and goes after the child, thinking she took it. While she is in the bachelor's room talking to the child, several tenement-house youngsters steal a "scarlet fever" notice, and stick it on the bachelor's door. This quarantines the three until the Health Officer appears and releases them. They then take the child to find its mamma, and are horrified at finding her dead. As each wants to take the child they end the argument most logically—a wedding results.

Approximate Length, 1,000 feet.

RELEASED FEB. 29, 1912

A MESSAGE FROM THE MOON

(Farce Comedy)

The old astronomer objects to his daughter's choice of a fiance, and orders him away. He vows to get even. An idea strikes him as he passes a store where fireworks are sold. Procuring a lot of Roman candles, etc., he mounts the roof, and holds the sparkling torches in front of the telescope lens, at the same time throwing a stone through the skylight. The old professor is decorated by the Astronomical Society, as receiving a message from the moon in the shape of a meteor. Here is the young man's chance. Papa must give his consent or be exposed as a fraud.

Approximate Length, 411 feet.

PRISCILLA'S CAPTURE

(Farce Comedy)

Priscilla, knowing that thieving tramps are in the neighborhood, thinks she sees one in a not very reputable looking stranger, who suddenly appears in the courtyard. With a gun, Priscilla drives him into the chicken coop, where she holds him a prisoner, and awaits the return of Fred, her brother, who has gone to the station to meet his college chum. But Fred reached the station an hour late and missed his chum—the latter having hired a boy with a motor cycle to act as guide in finding the ranch. The finding, however, proved very disastrous to Fred's chum as evidenced by his tramp-like appearance, and most embarrassing to Priscilla when Fred recognized in the occupant of the chicken coop his chum.

Approximate Length, 587 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK
EXHIBITORS—Get on Our Mail List for Descriptive Circulars

BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (166 No. State Street, Chicago, Ill.)

Kindly mention DRAMATIC MIRROR when you write advertisers.

brought out in the acting, which, however, is not endowed with the spirit of farce. As the circle used on its way, the signs, showing decreasing distance, faced the spectator, when naturally they should face the riders who were coming that way. The fact that the man gave the land-lord some money before the ride, perhaps effected the full import of the conclusion.

Caricature (Edison, Feb. 20).—This amusing little travesty is a laugh on the curious, and shows the curious crowd that followed a man with a suitcase because he seemed in an anxious hurry, when in reality he was running for a train. At length it is ascertained that he is a plain, harmless man carrying an equally harmless and necessary handbag.

Leah's Tricks (Cine, Feb. 20).—The young man in this film strikes one as being too much an idiotic cad to be particularly amusing, but no doubt there are many who will be more lenient with the characteristics he exhibits. He is told by his aunt that he will be her heir if he will marry a certain girl that she has chosen. The aunt also informs the girl that she shall be her heiress if she will marry her nephew. The girl disguises her fat maid as herself, and when the young man arrives rather than lose the money, he consents to marry the servant, believing her to be the girl. He takes her into the aunt's presence, where the truth is ascertained, and the girl suddenly decides that she thinks the young man is all right and proceeds to demonstrate the fact in the manner that motion picture artists have of doing it before the camera. It is fairly well played, except for the fact that the fat servant is loath to permit the remainder of the cast to express the situation.

His Last Shot (Vitagraph, Feb. 21).—This film is founded upon the Italian outbreaks in Northern Minnesota during the year of 1890, and has been made a most remarkable and dramatically intense subject leading up to a start-line climax. Julia Gordon as the pioneer's wife gives a most powerful and satisfying delineation of her role, and Maurice Costello plays the husband with his usual power of expression. Before starting out for the day's work they read of Indian untimings in the vicinity, and he leaves behind a gun with a scant supply of shot with which the wife may protect herself if necessary. The Indians appear after his departure, and in an exciting and well-organized defense she takes a stand for her baby and self. When she is down to her last shot and the Indians are at the door, realizing their thirst for blood and reputation for torture, she uses the shot to shoot her child to save it from this fate, but the husband arrives with a party of prospectors, and after her dramatic confession to the husband, it is found that her last shot was not so effective as her preceding ones and the child lived unharmed. The film has been most carefully put on, and the strength of the story fully realized in a strong, vigorous interpretation.

One Thousand Miles Through the Rockies (Edison, Feb. 21).—This film includes some of the best known scenery among the Colorado Rockies, and among other shows views around The Royal Gorge, Eagle River Canyon, and the Grand River Canyon, the swimming pool at the hot springs, and a trip by stage from Uray Red Mountain.

Everything Comes to Him Who Waits (Edison, Feb. 21).—Charles Ogle's caricature of the smashing good waiter in this highly entertaining and mirth provoking film is an exceptionally fine bit of farce acting and furthermore, his versatility, it might be termed a rippling good farce for the manner in which the smashing good waiter rips up generally is the sensation of the play. He is recommended to the proprietor of the restaurant by his brother, and once he is hired he carries all before him with a high hand in the way of domination of his colleagues in dish juggling and general smashing up, but the proprietor has ever been watchful with his notebook and recorded therein the various breakages that he has been guilty of, and when his smashing abilities have been shown to their limit, he proceeds to discharge him, rendering him a bill of \$11 due for crockery smashed. If he was a smashing good waiter before he certainly now adds new laurels to his reputation, for while the terrorized waiters and guests see before his onslaught he smashes his way out of the restaurant. O. Jay Williams, the director, has extracted every possible bit of humor out of the episode, and the farce has distinct character in the way it is put on and managed generally. William Wade-worth was a unique and suggestive character in the little proprietor whose system rather failed him in this, and the other characters are likewise pleasingly typical.

The Alcalde's Conspiracy (Kalem, Feb. 19).—One finds this an agreeable and entertaining picture, quite adequate in all essential particulars, though not fraught with that intensity that one would naturally expect to find in such situations as are presented. The villain's pursuit of the heroine is quite according to stage tradition. He is the Alcalde who is conspiring against the government. He meets Melitta with her carpenter lover and becomes infatuated with her, notwithstanding he summons her to his presence by a false note, telling her that his sister needs her. Then he assaults her, but she escapes him by seizing a sword from the wall. In revenge the Alcalde decides to implicate her lover, Basilio, in a conspiracy against the government by bringing him to a certain deserted ranch where the conspirators were wont to meet. His cupidity, however, was discovered by a padre, who with his sister, caused him to confess. The costumes and settings have distinct quality and tone.

The Danites (Mellie, Part I, Feb. 19, Part II, Feb. 20).—In placing this popular drama of the past generation in picture form, McKee Rankin, whose name for so many years was synonymous with that of the play in which he appeared as Sandy, the hero, has succeeded in making a remarkably absorbing and gripping picture of dramatic strength and vigor. Aside from a few sudden breaks in the action, it moves stirringly forward into a complete dramatic whole. That the reason the Danites were so vigorous in their pursuit of Nancy, however, is rather an unexplained point of the picture play, and had the reason been more definitely stated it would have added to the strength and unity of the composition. The atmosphere of the period suggested throughout the picture is remarkably good and shows exceptional care in detail, especially when one considers the bigness of some of the scenes. The prairie schooner winding along through the valley in the distance, and the fight with the Danites are views of excellent conception and management. Betty Harte in the portrayal of the role of Nancy Williams, proves herself an actress capable of forceful and powerful expression. Robert Roseworth as Sandy and Eugene Rosser as the school teacher also add distinction to the picture by their careful work. The film has been divided into two parts. The first part leads up to Nancy's decision to disguise as a boy, and the second part continues on to her death, when the actual discovery of her identity is made known to the Danites. They had exterminated every member of her family with the exception

of herself, and followed her last she tell of the circumstances. Suspecting her in her disguise, they attempt to obtain the truth by telling Sandy that his wife, the former school teacher, has a lover in the youth, Nancy, however, is afraid to let her identity be known and thus arouses Sandy's enmity. The Danites appear and Nancy in her terror-stricken state dies. It is not only its presentation and management, but the revival of the subject contained in the story should prove food for thought.

Melitta's Ruse (Mellie, Feb. 22).—This picture opens with the best representation of a Wild West barroom row ever seen by this reviewer. The spectator is supposed to be outside of the saloon and sees the action through the door and window. The fragments of the fight that come to view are all the more realistic because we do not see any possible defects of defeat. Pedro, the Mexican, gets away, pursued by the sheriff; but Melitta, Pedro's sweetheart, helps him escape by putting on his coat and hat and leading the officers on a wild goose chase. Later he is caught and held at the sheriff's home, but she crawls in a window and helps him out. This is not as plausibly done as the preceding scenes. One feels that the deputies must have heard them. Nor are the filing and breaking of handcuffs and leg irons convincing. Eventually Pedro gets to Mexico, and writes Melitta to come on and receive the Padre's blessing. It is to be hoped he does not die.

Back to the Kitchen (Kalem, Feb. 23).—There is amusing groundwork for this farce, but it is felt that it would have been more productive of laughter if it had been done as straight comedy. The incidents involved are scarcely pointed enough for the spirit of motion picture farce, and, even if they were, the farce feeling was not earnestly enough conveyed. Indeed, whether farce or comedy, the fault of this production lies in its lack of feeling. Nobody save the girl's mother, seemed to get into a part. The girl in particular, though winning in appearance, was utterly lifeless. She quit her mother's kitchen to go to the city to study violin playing. After her teacher chased her out as totally incompetent, she got herself engaged by a make-believe vaudeville agent and appeared on the stage until the curtains were rung down on her. Then she went home to the kitchen, and her sweetheart, without evincing the slightest disappointment.

Children who Labor (Edison, Feb. 23).—This is an exceedingly big subject, a theme worthy of the most powerful treatment. It has to do with the crying injustice of child labor, not only as to the children involved, but also the adults who are thereby deprived of work. The opening and closing scene showing a crowd of appealing children with their hands raised to Uncle Sam for relief, is a little symbolic of the theme. The dramatic story that is told, however, fails to size up to the subject, partly on account of its lack of plausibility—an important defect when we are to consider the story as the basis for an argument. The capitalist's little daughter on a trip with her mother, steps off the train and is left behind. She is picked up and cared for by a family of foreigners. The only member of this family that is employed is a young girl. Eventually the wife, also, is put to work in the factory which her father buys; thus he becomes unconsciously the employer of his own child. One day when his wife is with him visiting the mill, the child faints and the truth comes out, the result being that the capitalist sees the error of child labor and abolishes it in his factory. How the child, apparently ten or twelve years old and obviously not dumb, could have failed to make people know who she was is past comprehension. It is presumed that the foreigners could not understand her, but they had no apparent difficulty in talking with her father later on. The scenario is by Ashley Miller. Robert Osseers plays the mill owner, Miriam Nesbitt his wife, Leonie Flinck their little girl, John Sturgeon the unemployed foreigner and Viola Flinck the working girl.

The Love of John Ruskin (Vitagraph, Feb. 20).—The life of this famous poet and philosopher makes a particularly fine dramatic subject, and, of course, has the added interest in a biographical sense. The play has been presented with strong feeling and humanity, and the characterizations are particularly interesting and as true to nature as one can expect. It is a production of this sort. Marie Williams's essays, the leading role, with an acute understanding of the character, and Helen Gardner and Leo Delaney play respectively the role of wife and lover with both distinction and conviction. The costumes and settings are also superb, with due regard to accuracy of detail. His wife had married him out of gratitude for what he had done for her father, but her heart was with the artist friend of her husband. Ruskin's absorption in his work to the neglect of his love is vividly and dramatically treated, until he at last discovers the two in each other's embrace. He then frees his wife that she may marry the other man and acts as best man to his former wife's wedding—an unusual situation that is impressively expressed.

Marriage or Death (Pathe, American, Feb. 21).—This is an amusing Western drama that has for its foundation alleged incidents in the early formation of the Mormon Church, and the procedures that tradition informs us were taken against certain settlers when they failed to comply with certain demands placed on them. The production has been most vividly and dramatically conceived, and is both interesting and absorbing as a story, though somewhat theatrical in conception. The daughter of the pioneers is demanded in marriage by a Mormon, and when his demand is refused and the Indians are brought to aid him, the family leaves the country rather than submit to the force brought to bear upon them. The girl is captured, however, and is given the choice of life or death by a Mormon elder. The threat of death is about to be carried out when aid arrives, and the Mormons are put to flight. **The Lesson (Edison, Feb. 23).**—The lesson is a female impersonator who is thrown down by a certain theatrical manager as being entirely too ineffectual to fill the bill. The manner in which he brings the manager to terms makes a bright and amusing situation. The role is played by Whitman Raymond, and is a remarkably fine impersonation. The comedy maintains good theatrical atmosphere, which is saying much, and is played in excellent spirit, though the action sometimes takes quite a long period to arrive at definite conclusions. After the treatment received from the colonized manager, the agent and the actor determine to show the manager that the actor is a female impersonator of no mean abilities, and for this purpose they strike at a very tender spot. The leading lady of his new company has succeeded in completely subduing him, and he has invited the agent to a little wedding supper as a result. The actor in his guise of a woman walks in with a marriage certificate and makes a startling scene by claiming that he is married to the manager. When this individual is duly

20 - States Sold - 20 Homer's Odyssey

Washington } Geo. Emms
Idaho } Seattle, Wash.
Montana }

Oregon } I. Lesser Cohen
Portland, Ore.

Maine }
Vermont } Geo. H. Brennan
New Hampshire } New York
Massachusetts } N. Y.
Connecticut }
Rhode Island }

Virginia }
North Carolina } States
South Carolina } Exhibiting
Georgia } Corporation
Florida } JAKE WELLS,
GENERAL MANAGER
Tennessee } New York, N. Y.

Hundreds of bids received daily for
the remaining States—wire us quick.

Monopol Film Co., 145 West 45th, New York, N.Y.

3 A WEEK NESTOR RELEASES 3 A WEEK

Monday, Feb. 26, 1912
THE SMUGGLERS
Remarkable Photo-Drama

Wednesday, Feb. 28
AT ROLLING FORKS
Absorbing Western Drama

Saturday, March 2
HIS GOOD INTENTIONS
Snappy Photo-Comedy
THE BATTLE OF ROSES
Beautiful Topical

For Mammoth Photo of Entire
Nestor Co., send 50c. in stamps.

COMING—March 4, THE MILLS OF THE GODS. March 6, THE
DOUBLE TRAIL. March 9, THE VILLAGE RIVALS

DAVID HORSLEY, Bayonne, N. J.

SCENARIOS COMEDY—REFINED

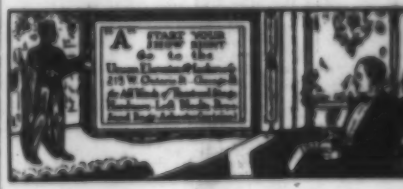
Social, Political and Business
Dramas.

Big prices paid for high-class stuff.

SOLAX COMPANY

Scenario Dept.

Congress Ave. Flushing, N. Y.



scene, to be as strikingly human and dramatic
as one would like to see.
New York City Street Cleaning De-
partment (Edison, Feb. 24).—This film re-
alizes its subject in every sense of the word and
shows in a highly efficient manner, the work
and system involved in this large and interest-

Kindly mention DRAMATIC MIRROR when you write advertisers.

VITAGRAPH.

5 A WEEK—LIFE PORTRAYALS—5 A WEEK



THE DIAMOND BROOCH.

Use Vitagraph Posters. Posters specially made for each Film Subject.
Order from your Exchange, or direct to us.

THE VITAGRAPH COMPANY OF AMERICA New York, 116 Nassau St. Chicago, 109 Randolph St. London, 25 Cecil Court. Paris, 16 Rue Sainte-Cecile

ing force. The methods of street cleaning from the more simple steps to the more complex are clearly depicted and various new machines and their uses are also demonstrated. Additional interest is given the film in showing the work at Barren Island, where the city's garbage is dumped and manufactured into fertilizer.

The Lost Kitten (Edison, Feb. 24).—There is no doubt a delicate appeal in this little tale, for it is presented in a direct straightforward way with no particular crudities to mar the presentation, but one cannot help feeling that the rather slow going and wee bit tiresome effect might have been re-adjusted had the character of the young man involved been developed just a trifle more and had he been made to appear a more genial and soft-hearted youth in comparison with the people he was visiting, who likewise might have been more vividly contrasted with him and thereby added much more meaning to the tale. The young man finds a kitten on his way to an assemblage of friends. He places the kitten in his pocket, and when drinks are passed, he asks the butler to bring him a glass of milk to the silent amusement of his friends. He secretly gave the cat the milk, but is later discovered as the guests are departing and the young lady of the house is given the kitten as a token of esteem. The director is G. Jay Williams and the young man is played by Barry O'Moore, who seemed to fail just short of bringing out the delicate humor and human appeal that might have been found in the character.

Pottery Making in America (Lubin, Feb. 24).—It would seem that chinaware would be a more fitting term than pottery in the title of this film, for the picture presents an exceptionally interesting series of pictures of fine and explicit detail showing how chinaware in the form of pitchers, bowls, plates and platters are first formed, finished, packed and shipped.

Willie, the Hunter (Lubin, Feb. 24).—After the rather meaningless action and pantomime contained in the introduction is over this picture wakes up into a spirited and mirth-provoking farce, which, however, is by no means new to the motion picture public. The member of the club who is wanting in manly presence appears with the intention of going out to hunt bears. The club members remove the shot from his cartridges, and one of their number dresses as a bear and makes an attack upon him, once he is in the woods, with the others trailing on behind. Had the others at this point kept themselves more in the background in secretive fashion, it might have added to the effectiveness of these scenes. Back at the club Willie attempts to tell the members what a brave man he was in fighting a bear, but the bear in human form appears to discredit him.

Daughter of the Regiment (Cines, Feb. 24).—The atmosphere and the period represented in this film leave little to be desired, and the narration of the story is, perhaps, as dramatic as possible, but the lack of force in the drama would seem to be due to the lack of subtle feeling displayed in the actors, particularly the countess who may have been a very cold lady, but hardly so cold that she would forget to manifest a mother's feelings. A baby is discovered upon the battlefield by the soldiers of the Twenty-first Regiment. They adopt her, and she grows up with them, and on reaching maturity becomes engaged to the handsome Tonio. At this point her mother, the countess, appears and claims her as her daughter. The

manner of the discovery not being indicated in the play. Mary leaves the regiment with her mother and finds life a bore with her mother, when this lady reprimands her for eating an orange with her mouth, carefully explaining that oranges are eaten with a knife and fork like beefsteak. Then the regiment camps near the town, and Mary rejoins it, and the mother makes the best of it.

A Cure for Pokeritis (Vitagraph, Feb. 23, Game's Manhattan).—It is doubtful if either Mr. Hunny or Flora Finch has ever appeared in picture farce to better advantage than in this one. Frairie is also due to Harry Morey, who realized the character of the good-good young bible class man to perfection. The fact is that the players had human parts to portray in a genuine human farce and all of them felt the characters they were representing. Mr. Hunny was the husband who was given to playing poker till all hours and Miss Finch was the wife who was left at home and who appealed to her very correct and proper cousin to help cure the erring man. The manner of cure hardly came up to expectations, however. One felt that the poker playing men were only pretending reform, because they had been caught and would fall again at the first chance. Nevertheless it was all very amusing and often laughably funny because it was carried out with so much earnestness. This is how the cure was worked: The very moral cousin dressed his bible class in police uniforms and made a raid on the poker room. The wives of all the men were on hand to enjoy the discomfiture of their husbands, who solemnly promised to never do it again.

A Western Kimono (Essanay, Feb. 24; Game's Manhattan).—The old newspaper joke about the husband who was scared nearly to death when he found a note at home from his wife, saying she had come to have her kimono cut out is given its first picture presentation in this film, and the result is one of the best farces of the winter. Augustus Carney played the cowboy husband with so much earnest conviction that one was quite willing to believe that he had been deceived by the word "kimono," especially when it appeared that the newspapers had been telling about a new and strange disease called "kimonoitis." He hurried to town on a hand-car, dashed through the hospital and raced through the streets till he found his wife with her kimono all nicely done up in a package. Earlier scenes told of his courtship, while the other cowboys looked on from contentment. The entire picture showed fine management and acting.

Phantom Lovers (Pathe, American, Feb. 24).—This is a dream story worked up to from a plausible basis, psychologically speaking. The portrait painter (Crane Wilbur) was in love with a virginal young lady (Gwendoline Pathe), who was on very friendly terms with the painter's chum. The chum and the girl were interested in so many things in common, chiefly music, that the painter grew jealous. He had painted both their portraits and, falling asleep in his studio, dreamed that the two figures came to life, stepped out of the frames and went to love making in all sorts of conspicuous places. The dream ended in the usual tumble and the arrival of two young people with a second girl, to whom the chum had become engaged, thus restoring the artist's peace of mind. The picture was finely mounted and well acted.

Kindly mention DRAMATIC MIRROR when you write advertisers.

STENOGRAPHER WANTED

Monday, Feb. 26

Hanks and his partner want a good-looker, but they don't get what they want. Their wives happen in while their huddles are making a selection, and they engage the homeliest old "chromo" of all the applicants. Hanks and Shanks seek consolation in the "cup that cheers."

JUSTICE OF THE DESERT

Tuesday, Feb. 27

Robbed and persecuted by a smooth villain, a Western settler in crossing the desert of Arizona finds that justice has been meted out to his enemy by the hand of Fate.

THE PATCHWORK QUILT

Wednesday, Feb. 28

It's a work of love and pride, fit for a King. The good old mother readily sacrifices it as a torch to save her son's life and the passengers on the train of which he is engineer.

THE DIAMOND BROOCH

Friday, March 1

Jealous of the attention her beau shows a pretty chorus girl, the star of the cast accuses the girl of theft. The jealous woman is foiled and the chorus girl weds the man she would herself win.

THE TELEPHONE GIRL

Saturday, March 2

In the midst of flame and smoke, she warns all the employees to fly from the burning building. The fire engines answer her call, and she is carried unconscious from the factory by her sweetheart, one of the fire company. Vigorous and thrilling.

Next Week

LULU'S ANARCHIST—Funny, very
CARDINAL WOLSEY—Historical Drama
IRENE'S INFATUATION—Comedy of smiles
HOW STATES ARE MADE—The West of yesterday
MRS. CARTER'S NECKLACE—A powerful drama

Next Week

Monday, March 4
Tuesday, March 5
Wednesday, March 6
Friday, March 8
Saturday, March 9

LICENSED FILM RELEASES

Monday, March 4, 1912.

(Bie.) A Siren of Impulse, Dr. 1000
(Kalem) You Remember Ellen, Dr. 1000
(Lubin) Fishing in Florida, Vocational, 1000
(Lubin) The Baby Tramp, Com. 1000
(Pathe) Father's Weekly, No. 10, Top. 1000
(Bell.) The Shrinking Hawble, Dr. 1000
(Vita.) Lulu's Anarchist, Com. 1000

Tuesday, March 5, 1912.

(Edison) Lost—Three Hours, Com. 1000
(Essanay) The Turning Point, Dr. 1000
(G. G. P. C.) The Six Little Drummers, Com. Dr. 1000
(Cines) The Chauffeur, Com. Dr. 1000
(Cines) Locca, Italy, Scenic, 1000
(Bell.) The Ace of Spades, Dr. 1000
(Vita.) Cardinal Woolsey, Hist. Dr. 1000

Wednesday, March 6, 1912.

(Edison) The Yarn of the Nancy Bell, Com. 970
(Bell.) The Factory Girl, Dr. 1000
(Kalem) The Romance of a Dry Town, Com. 1000
(Pathe) Cholera on the Plains, Am. Dr. 1000
(Lubin) My Princess, Dr. 1000
(Vita.) Irene's Infatuation, Com. 1000

Thursday, March 7, 1912.

(Bie.) A Siren of Impulse, Dr. 1000
(Essanay) Getting a Hired Girl, Com. 1000
(Lubin) The Handicap, Dr. 1000
(Bell.) Seven Bars of Gold, Dr. 1000
(Pathe) Buster's Nightmare, Am. Com. 1000
(G. G. P. C.) Starfish, Sea Urchins and Scallops, Ed. 1000
(Bell.) The Brotherhood of Man, Dr. 1000

Friday, March 8, 1912.

(Edison) The Hair Amour, Dr. 1000
(Essanay) The Baby of the Boarding House, Com. 1000
(Essanay) Trombone Tommy, Com. 1000
(Kalem) Captain Rivera's Reward, Dr. 1000
(Bell.) Hypnotized, Com. 1000
(G. G. P. C.) Episode of Hundred Years' War, 1000
(Pathe) Small Trades in Havana, Ed. 1000
(Vita.) How States Are Made, W. Dr. 1000

Saturday, March 9, 1912.

(Edison) New York Poultry, Pison and Pet Stock Association, Madison Square Garden, Indus. 840
(Edison) The Patent Housekeeper, Com. 460
(Essanay) A Romance of the West, Dr. 1000
(Cines) The Moorish Bride, Dr. 1000
(Lubin) Mother Love, Dr. 1000
(Pathe) How the Play Was Advertised, 1000
(Vita.) Mrs. Carter's Necklace, Dr. 1000

INDEPENDENT FILM RELEASES.

Monday, Feb. 26, 1912.

(Amer.) The Land Baron of San Teo, Dr. 1000
(Cham.) Robbery at Station, Com. 1000
(Cham.) A Higher Power, Dr. 1000
(Imp.) The Immigrant's Victim, Dr. 1000
(Neator) The Smugglers, Dr. 1000

Tuesday, Feb. 27, 1912.

(Relair) The Guardian Angel, Am. Dr. 1000
(Mal.) Strip Poker, Com. 1000

(Powers) A Tangled Courtship, Dr. 1000
(Ben.) In the Government Service, Dr. 1000
(Than.) The Guilty Baby, Dr. 1000

Wednesday, Feb. 28, 1912.

(Amb.) Tweedledum's Evasion, Com. 1000
(Amb.) Tweedledum's New Year's Gift, Com. 1000
(Cham.) Wrecked Accused, Dr. 1000
(Neator) At Rolling Forks, Dr. 1000
(Bell.) Bedelia and the Suffragette, Com. 1000
(Solax) Algie, the Miser, Com. 1000

Thursday, Feb. 29, 1912.

(Amer.) An Assisted Elongement, Com. 1000
(Relair) Getting Dad Married, Am. Com. 1000
(Imp.) The Rose of California, Dr. 1000
(Rex) The Final Pardon, Dr. 1000

Friday, March 1, 1912.

(Bison) The Indian Massacre, Dr. 1000
(Lax) Bill and the Lions, Com. 1000
(Lax) The Skivvy's Ghost, Com. 1000
(Solax) Blighted Lives, Dr. 1000
(Than.) The Arab's Bride, Dr. 1000

Saturday, March 2, 1912.

(Great N.) Revenge is Sweet, Com. 1000
(Great N.) Obverse and Reverse, Com. 1000
(Imp.) Beat at His Own Game, Com. 400
(Imp.) The Night Clue, Com. 600
(Neator) His Good Intentions, Com. 1000
(Neator) The Battle of Hoses, Foulcal. 1000
(Powers) The Path of Genius, Dr. 1000
(Bell.) The Duel, Dr. 1000
(Ben.) His Partner's Wife, Dr. 1000

Sunday, March 3, 1912.

(Relair) The Interrupted Telegram, Dr. 1000
(Relair) Prague, the Beautiful, Sc. 1000
(Mal.) Does Your Wife Love You? Com. 1000
(Rex) Through Flaming Gates, Dr. 1000

Gaumont Film Releases.

Feb. 27—Jimmie's Artful Dodge, Com.
Feb. 27—Panorama of Brussels, Sc.
Feb. 29—Gaumont's Weekly, No. 2, 1912, Topical.
March 2—The Tale of a Dog, Dr.

GREAT NORTHERN FEATURE PROGRAMME

Mr. Abrams of the Great Northern Feature Film Company, of New York, in an interview with a MIRROR representative, stated that the future releases will be better and more sensational than the pictures thus far offered. The present programme includes: A Victim of the Mormons, Nihilist Conspiracy, The Call of a Woman, Cell 13, Little Railroad Queen, Mysteries of the Soul, Last of the Frontenacs. Several others are now in course of preparation, the titles of which will be announced shortly. The plan of marketing these films is quite unique in that exclusive territory is given when the films are purchased, without the usual state right bonus. Buying exchanges can secure these feature films at fifteen cents per foot and secure the sole rights to territory, without extra cost. All of the films have been passed by the Board of Censors.

MANUFACTURERS' ANNOUNCEMENTS.

St. Patrick's Day is to be celebrated by the Powers Motion Picture Company by the release of an adaptation of the strong Irish drama, "Soghath Aroon," which is now in course of production. This film is to be released four days after the two-reel picture play presenting Mildred Howard in "The Power Behind the Throne." "Soghath Aroon" of the Irish drama will, no doubt, look forward with the most pleasurable anticipations to the presentation of this picture play which is being produced with that careful attention to detail which always marks the work of the Powers Company. This company has also other good things in store, the announcement of which will be made later on.

The Reliance Company, which has been the only company in the independent field to offer exhibitors a series of educational subjects, have listed for early release further natural history subjects of an intensely interesting character. On March 16, in connection with Bedelia's At Home, they will release a half reel subject dealing with the alligator. Scenes showing how the alligator is raised, from the age of six months to two hundred and twenty-five years, will give the spectator an exceptional idea of what this animal is like when in captivity. On March 23, on the same reel with Jealousy, will be found a few hundred feet of most peculiar reptiles, showing traces of the primitive and prehistoric. These unique little creatures are not usually found in the museums or aquariums. Together with The Birthday Present on April 3, will be found a subject dealing with lizards, showing to the minutest detail the difference between the poisonous and non-poisonous lizard. Subjects to follow these will deal with snakes and their economic value, bird studies and other phases of animal life that should prove not only of great value to the exhibitor but to the factors in educational lines.

After a brief and busy stay in the East, chiefly at the Nestor plant, Bayonne, N. J., David Horsley, president of the Nestor Film Company, is again heading for Hollywood, Cal., where the three Nestor companies are operating. Mr. Horsley expects to make the journey westward in about twenty days, as he means to stop at various places and take scenic pictures. The insistent demand for good, strong dramatics on Monday, makes it imperative for the Nestor Film Company to switch from comedies to dramas. The Smugglers, the first Monday Nestor drama, is released Feb. 26 and will be followed by many classy features.

To relieve the evident dearth of comedy photoplays now on the market, the Essanay Company has come to the rescue with nine great comedies which are all booked for the month of March. Seven of them are from the Chicago studio, "the home of comedy bits," and two are screaming "Alkali like" subjects from the piteous horn of G. M. Anderson. Who, among film-fans, has not laughed himself sick at the droll adventures of Augustus Carney, who portrays "Alkali"? And hark ye!—"Alkali" will further amuse you in two more cracking Snakeville comedies in April! The fun-makers at the Chicago studio are busily engaged in making more splendid laugh-producers.

CLASSIFIED M. P. ADVS. RATES

10 words or less.....15 cts.
20 words.....25 cts.
30 words.....35 cts.
Additional words.....1 cts. each.
Orders for consecutive insertions will carry one additional insertion free.

FOR SALE—Moving picture outfit complete: best of everything; Powers' machine; special Taylor trunk; need the cash: \$150 takes it. Frank Silvers, Berry, Md.

FOR SALE—1,000-foot reels film, \$2.50 to \$5; used machines, \$35 to \$75; new \$225. Motionograph, \$150; new \$225. Edison, \$150; used Motionograph, \$75; round top test, 60-foot, 50-foot, middle, 400; 20 x 50, \$50. For Rent—12,000-foot film, association or independent, \$12 weekly, one shipment, we pay express one way; 8,000 reels to pick from. Will buy machines, 3 and 4 reel features. H. Davis, Watertown, Wis.

MOVING PICTURE theatre in manufacturing town for sale \$1,850; cost \$2,500; brand new. Receipts weekly \$150 to \$300. Expenses \$110 weekly. Seats 800 people. All new equipment and furnishings. Bargain for some one. Quick sale. Charles Schoonmaker, 4 Reynolds Building, Peekskill, N. Y.

MOTION PICTURES taken to order. Film titles made. Let us do your printing and developing. Motion picture cameras, printers, and perforators bought and sold. Special Event Film Mfrs. Co., 248 West 55th St., New York City. Phone, 2300 Murray Hill.

WANTED—A representative in every town to interest moving picture managers in something of interest to them. Liberal commission. M. H. Smith, 1455 Underhill Ave., New York City.

WANTED—Good picture house in live town. State seating capacity, net earning per week, kind of service taken, and price asked. Kenny, 253 East 52d St., New York City.

WILL BUY second-hand Motoscope Reels, prime lights preferred. Nahum Plano Co., Schenectady, N. Y.

WANTED—MEN to learn to operate moving picture camera. We have a school (relocated), the only one in the world. Watch others imitate. Address Special Event Film Mfrs. Co., 248 West 55th St., New York.

WE TAKE moving pictures of weddings, birthday parties, receptions, or any event that may occur in your town at a very reasonable figure. If you let us know in advance, Special Event Film Mfrs. Co., 248 West 55th St., New York.

MIRROR REVIEW CONTEST

Present Contest Closes March 1—Following Contest Will Close March 15

THE MIRROR is giving four prizes twice a month, until further notice, for the best reviews of contemporary motion picture productions of a dramatic or comedy nature, as follows: \$5 for the best; \$3 for the second best; \$2 for the third best, and a six months' subscription to THE MIRROR for the fourth best.

Dramatic and comedy subjects of all companies, licensed and independent, are eligible for review. Reviews must be under 250 words each, exclusive of the title of the subject, the name of the maker and the date of the release. Write on one side of letter size paper, about 8 by 11 inches. Follow the form and style of MIRROR reviews. Judgment will be rendered strictly on the basis of critical and literary merit, first consideration being given to appreciation and analysis of the picture story, the directing, the settings and the acting; second, literary skill and wit of the reviews; third, judgment displayed in the choice of subjects reviewed.

All reviews received by THE MIRROR from the first up to and including the 15th of each month will be included in the contest for that half month; all received from the 15th up to and including the last day of each month will be included in the contest for that half month. The results of each half month contest, with the winning reviews, will be published in THE MIRROR of the week next following the closing date. The current contest ends March 15.

Reviews for competition in the contest should be addressed "Review Contest," DRAMATIC MIRROR, 145 West Forty-fifth Street.

which will appear at early dates. Stagnation in comedies? Not so long as Essanay is in the field.

In Essanay's thrilling drama of the North Woods soon to be released entitled, "At the End of the Trail," two full teams of genuine "malamuts" or "mush" dogs of Alaska, are used. During the course of the picture, a spectacular race between two men, bitter enemies, occurs, and the dogs are brought into active service in skimming over the ice and snow. The chase eventually terminates in a death-struggle between the men, who fight with hunting-knives and finally each dies from his wounds. The film was produced under ideal winter conditions, and the dogs thoroughly enter into the spirit of the story, for they are perfectly at home in their "parts."

The many friends of William V. Mong, will be glad to learn of his return to the Chicago plant of the Selig Polyscope Company. Mr. Mong is now scenario editor of the Selig organization and he together with his assistants, are working with the feverish haste of desperate men to keep the eight producers of the Selig Company supplied with suitable scenarios. Mr. Mong, it will be remembered was formally connected with the Selig Company as a producer.

The first of a new series of wild animal pictures will be released by the Selig Company, March 12, under the title of "Boulder." It is the story of a mountain lion and its ferocious devotion to its mistress. Betty Harte plays the part of the mistress and in this, her initial animal picture, she adds new laurels to her already long string of successes.

Chauncey D. Herbert is a new member of the Selig scenario staff. Mr. Herbert will also produce some of the Selig comedies.

The many friends of W. N. Selig, founder and president of the Selig Polyscope Co., will be glad to learn that his recent operation has proved so successful that he was enabled to leave the hospital this week.

Thomas Pearson, the veteran Selig camera man, recently returned from his trip to Panama, where he has spent several weeks with his camera under the auspices of the United States Government. Mr. Pearson's trip was exceedingly successful, and the Selig Company promise, in their thousand foot release of March 15, entitled "Across the Isthmus of Panama in 1912," a topical film, which will give an intimate review of all that has been accomplished in this wonderful engineering feat of Uncle Sam's. It surpasses in every detail the former Selig Panama film which won such praise when released a year or so ago.

Many prominent Chicago politicians, Aldermen, and business men will have a chance to see themselves as others see them in a Selig picture to be released March 7, entitled "The Brotherhood of Man." The story contains a scene in which the leading man has a three-fall wrestling bout with a professional wrestler and in order to make the scene realistic, the Selig producers extended a general invitation to the city officials and men-about-town to act as the ringside audience. As the bouts were not previously fixed and both contestants were professional wrestlers, the facial expression on the part of the audience was all that could be wished for.

THE RUBENSTEIN WEDDING.

A social event of considerable interest in motion picture circles occurred at the Lexington, Sunday, Feb. 25, when Gertrude Coleman and Leon Rubenstein were joined in wedlock. The ceremony took place under a floral canopy designed by Mr. Rubenstein and constructed by Isidore Bernstein. Representative groups of Har-

lem's prettiest women and men of affairs mingled with notables of the film industry. Among those who attended were Mr. and Mrs. Carl Laemmle, Mr. and Mrs. Herbert Miles and daughter Gertrude, Mr. and Mrs. Mark Dintenas, Mr. and Mrs. Joe Miles, Doc and Mrs. Willard, Julius Stern, Mr. and Mrs. Isidore Bernstein, Mr. and Mrs. Ed. Roskam, Mr. and Mrs. M. Rosenthal, Mr. and Mrs. L. Borgenicht, Mr. and Mrs. M. Asinof, Mr. and Mrs. Morten I. Miller, Mr. and Mrs. J. Brant, Mrs. Emanuel Pink, F. Pink, Mr. and Mrs. J. E. Pink, Mr. and Mrs. M. Rubenstein, Mr. and Mrs. C. Weinblatt, Mr. and Mrs. W. Finberg, Jack Markewich, Sadie Markewich, Bernard Bernstein, Minnie Bernstein, Minnie Lewis, Miss Prince, and Miss Kroeneng. The bridesmaids included the Misses Anna W. Cohen, Pauline Davis, and Rose Frost; the best men, Messrs. J. Borgenicht, Paul Hoenig, A. Friedman, and H. Abrahamson. The bride and groom will visit Bermuda for several weeks.

WRITING MOTION PICTURES.

Arthur Dudley Hall, dramatic author and John L. Wooderson, dramatic director are collaborating in the writing of motion picture scenarios. The Comedy of Errors is in preparation and The Gentleman from Gascony, originally written by Mr. Hall for Robert Mantell, has been completed.

MOTION PICTURE NOTES.

A new house opened last week in Houston, Tex. Cost of remodeling is about \$15,000. The smaller ones are under construction. The said is large here, and all houses are drawing well.

T. F. King, proprietor of Dreamland at Belvidere, Ill., will add a balcony to his house, thereby increasing its capacity to 150.

H. H. Dickey has disposed of the Crescent and Gem motion picture houses, at Kearney, Neb., to Hoppen and Schwarz, who conducted these houses one year ago—Dickey taking in the Lyric at Aurora, Neb., in the exchange where he is now operating the same. Hoppen and Schwarz are doing excellent business at both houses here, and turned people away when the Selig Cinderella film was featured the past week. Five hundred school children attended the matinee in one afternoon. The Lyric has been sold to Frank W. Schmidt, former manager Westfall, retiring to go into other business. The new proprietor is well and favorably known here, and has been one of the best operators and managers in the city. Business is good.

The Lyric at Watertown, Ia., has installed a mirror screen which enables them to display daylight pictures.

All motion picture houses at Williamsport, Pa., report good paying business Feb. 12-17. Those presenting straight bills of pictures are the Lyric, Orpheum, Grand, City and Park. The new Hindroome will soon be ready for business; it will seat 800. The Family offered a good bill of specialties and pictures Feb. 12-17 and drew well pleased houses all week.

The Victoria Theatre of Rochester, N. Y., has been leased by the Rochester Amusement Company and has been turned into a picture house. H. H. McCullough and J. Morse, controlling a chain of vaudeville and picture houses, have leased a building in Bristol, Tenn., and will convert it into a picture theatre.

The Grand Theatre, at Weston, W. Va., was purchased by Hood and Martin and will now be called the Hindroome. The managers are brothers and have made many improvements in the house; besides motion pictures, they have arranged for daily vaudeville. Opening Feb. 13, with Metropolitan Lady Minstrels.

Max Schmitt, proprietor of the Alameda Theatre, Silver City, N. Mex., has recently purchased the Gem Theatre and closed same. The Alameda continues to do his business and is running a high-class of films.

Gem Amusement Company, headed by Herbert W. Sharp of Spokane, Wash., is arranging to open three moving picture houses in the residential districts of this city, also establishing a circuit in the principal towns of the inland Empire.

The Casino, in Sydney, N. S., is said to be

Just Before St. Patrick's Day

SHAMUS O'BRIEN

(2,000 feet)

March 14 March 14

A Feature IMP

(Copyright, 1912.)

The day you show this Irish classic in your theatre every true Irishman will doff his hat to you. "Shamus O'Brien" is a figure in Irish poetry dear to every son of Erin. The story, as the Imp has filmed it, deals with heroism, treachery, a man-hunt, capture, death sentence and thrilling escape. Every foot of the film is thrilling, gripping and powerful. We ask the independent exhibitors of the United States and Canada to demand, demand, demand this magnificent THURSDAY IMP. Released March 14th—three days before the "sixteenth of Ma-a-arch."

A TIMELY REPENTANCE

(Copyright, 1912.)

The Monday Imp of March 11th. A story which shows how a moving picture show prevented the breaking up of a family. It's a great story and a great host for moving pictures. Demand it!

PERCY LEARNS TO WALTZ

(Copyright, 1912.)

A corking good Imp comedy, released Saturday, March 16th. Part of the famous "Saturday Split Imp." The other part of the "split" is called "Daring Feats on U. S. Cavalry Horses." Demand it!

Watch for this IMP

We will soon release "A Millionaire for a Day," showing how it feels to be rich for 24 hours. The big comedy treat of the season. See that you get an early booking as soon as we tell you the date! It will convulse your patrons and fatten your profits sure as fate!

AN IMPLET INNOVATION!

Hereafter "The Implet" will contain in each issue a specially written and illustrated story based on a forthcoming release. Mr. Thomas Hedding himself will be the author, so you know mighty well they will be first-class reading matter. Do you get "The Implet"?

The other day the Imp paid a man to jump off the Brooklyn Bridge. The film will be ready soon. Watch!



IMP FILMS COMPANY

102 W. 101st Street
NEW YORK

CARL LAEMMLE, President

Make Your Own Slides

Without the aid of photography, from newspaper cuts, post cards, colored illustrations, photos, etc. Make Your Own announcement slides, advertisements, illustrated song slides, colored pictures from comic papers. Slides from political cartoon makers' cards. Just The Thing For Election. Slides can be made in a few minutes. Plain Or In Colors. Complete Outfit and Directions \$1.00.

MIDLAND TRANSPARENCY CO.

313 Range Bldg., Dept. M, Omaha, Neb.

THE WORLD'S-GREATEST STUDIOS

Paris,
FranceECLAIR
FILM CO.Fort Lee
N. J.

BRANCHES THROUGHOUT THE EARTH

the finest and best equipped motion picture theatre in Canada. It was opened Dec. 11, 1911, under the management of R. J. Macadam, who is secretary of the Eastern Theatre Managers' Association, and who also conducts the Lyceum Theatre and Alexandra Hall in Sydney, and Alexandra Hall in Glace Bay, N. S. The new house is enjoying excellent business.

Feature subjects of two or three reels are great favorites at the People's Theatre, Sunbury, Va. Vanity Fair was exhibited Feb. 10, and Cinderella is announced for March 9 for the third presentation in that town. The enterprising manager of this house is a heavy advertiser in the local papers, and also publishes costs of those photoplays which he has booked in advance.

Reviews of Independent Films

Contran Is Fond of Animals (Mclair, European, Feb. 18).—When Contran made a gentleman cab driver giving his horse a table d'hôte dinner he admitted such kindness to animals and proceeds on his way jolting out ducks, rabbits and the like from their confinement in the marketplace. He saves a calf from slaughter, but when he learns it must be used to reckon with his wife and mother-in-law, that lady gives vent to her feelings in a wrathful chase, but Contran presently has her at his mercy, and is awarded a medal by the kindness to Animals Society for sparing the life of his mother-in-law. It is quite important and buoyant enough to please the lover of rough-house farce, and perhaps has merit because it has some meaning, such as it is.

A Uncongenial Son-in-Law (Mclair, European, Feb. 18).—This strenuous burlesque is composed of both humor and point in idea and presentation, and therefore arouses the spirit of mirth, which, however, is not of strictly humorous sort. The one comedian cannot consent to his daughter marrying unless she finds a man who has at least half the histrionic genius of her father. A young actor set out to prove to the old gentleman that he is sufficiently endowed with ability to meet the requirements at least, by entering the old gentleman's apartments at night in the guise of a robber, blindfold and gagging the old man, and then disappearing and returning as an outlaw in pursuit of the robber. After a series of laughable incidents in this episode he exposes his identity, and the old comedian is very much convinced that the young actor is an artist of a high order.

An Unexpected Visit (United Northern, Feb. 17).—The bride and groom in this picture surely spent a most unusual wedding night, and the circumstance results in a humorous experience that is calculated to be both entertaining and amusing. When the groom was summoned to report to the barracks that night and found he could not remain with his bride, he put on his uniform, reported and left. In the meantime his wife, who had become anxious for him, went to the barracks at closing time as the men were retiring, and when the officer in charge appeared and assumed her husband's place in bed and was ordered to spend the greater part of the night there, while the husband slept on the doorstep because he could not awaken the sleeping maid inside the house. In the morning when the bride's parents came to make a call the husband tried to excuse the wife's absence, until she marched in in a soldier's uniform that she had taken from one of the soldiers. She made known her identity, and presently the men from the barracks walked in, not only to congratulate the couple but to take back the uniform that the wife had been obliged to borrow when the officer at the barracks walked out of the dormitory with her outside wraps.

Making a Cinematograph Scene (Italia, Feb. 17).—This is, perhaps, a rather invidious subject to present, if not unprofessional, but it is an entertaining, well acted picture that is perhaps a novelty. A band of thieves under the guise of a motion picture company obtain permission of a householder to take a scene from a play on his premises. The scene represents a burglary, and while the family are assembled out in front to watch the proceeding of taking a picture the assumed actors enter the house and really rob the owners and make away with the goods before their very eyes.

The Italian Army in Tripoli (Italia, Feb. 17).—This film shows an actual skirmish between the enemy and also the work of the cavalry going through the desert, and later the approach of the enemy, the alarm, and later the driving back of the enemy from trench to trench by the troops.

A Woman of No Importance (Powers, Feb. 17).—One is shown in this film how the woman who had nothing to live for sacrificed her own honor for another's mistake and, leaving united hearts that might have been severed, she went forth alone into the world. She has been left a widow with no friends and sought aid from a man who formerly knew her. His child, neglected by its mother who had become infatuated with an artist, needed a governess, and the woman came as such. When she learned, however, that the wife's honor and future happiness in life was to be wrecked by a visit at night to the artist's studio, a meeting of which the husband had become aware, she went to the studio and made it appear that she was the woman in the case. The next morning she left the house at the command of the man as unworthy to attend his child. The woman involved gives a most compelling performance and much of the success of the film is dependent upon her characterization. The remainder of the roles are played agreeably, if not always with as much meaning as might be. The artist is too much an actor "acting" to be either convincing or pleasing. The film, however, in its entirety is an impressive and dignified one, and one that contains meaning and depth. Yet a better quality of setting would surely add distinction to the performance.

Pushmobile Race in Savannah (Imp, Feb. 17).—This film makes an amusing little novelty in showing a burlesque on the Vanderbilt Cup race given by boys in pushcars over an allotted course.

The Tables Turned (Imp, Feb. 17).—While one might hesitate to call this a crazy farce, since it is played with both discretion and taste, still the two leading characters assume to be crazy to further their ends, so perhaps it is a crazy farce after all. Yet it is a funny one as well and a good burlesque on the jealous wife idea. Taken and judged as such, it makes a swift and amusing performance. The wife is jealous of her husband, the lawyer, when she sees a lady client faint in his arms from the shock of receiving a fortune. She first decides to obtain a divorce, but later concludes to assume insanity as a more befitting punishment. When he learns after a series of awful experiences that she is only shamming, he turns the tables by assuming to be insane himself, with the result that he lands in the insane asylum and is placed in an ice bath. But when the wife, in her turn, learns that he has only been playing with her she hastens to get him out.

Blind Man's Bum (Nestor, Feb. 19).—This is undeniably a highly entertaining and exceptionally bright little comedy that clearly shows that man will ever desire when there is a pretty maid concerned. The man in this case was the superintendent of streets and had out on his green cockades that he used for this purpose, the young lady assuming that he was blind came up and assisted him. The idea was more than pleasing to him, and he was quick to keep up the deception. The young lady was a settlement worker, and sent a physician to examine the young man's eyes. When the physician found out the true state of affairs, he agreed to aid in the plot, and informed the young woman that the young man must have

some one to read to him. Naturally she accepted the proposition, and took the young man with his goggles into the park to read. Here two thieves seeing an easy attack on a blind man and a girl attempted a holdup, but were quite as surprised as the girl when the blind man suddenly evinced great power of foresight and strength of body and vanquished them completely. Of course, she forgave him in the end.

Society and Chaps (American, Feb. 19).—In this entertaining little play that is not without novelty and human nature the young couple finally strike rock bottom together, and it is chaps that win out against society for the husband, who finds only boredom in the friends his wife had chosen to pick out. Accordingly when his wife is invited on an extended automobile tour through the country, he leaves himself off to his friends in the West. The automobile party has a breakdown in the vicinity where the husband is camping, and while they are all taking a walk, she wanders off by herself and

coat to the Salvation Army, who find the brooch concealed in the lining where it had fallen through from the pocket. The husband goes to the imprisoned man's wife and together they appeal to the governor and he is freed, while his false accuser makes what restitution he can by giving him a position in his office.

His Brother Willie (Powers, Feb. 20).—The action of this picture follows quite closely a film entitled *That Awful Brother*, which was reviewed in these columns last May. The difference in this case, however, is that the picture is not so well acted, as the actors appear not fully to realize the spirit of the piece and their roles. This is particularly true of the drunken brother, who lacks the delicacy that should bring the film into the realm of light comedy. As it was played it deteriorated into serious drama.

Washington in Danger (Thanhouser, Feb. 20).—The spirit of the times has been carefully maintained in this extremely well imagined historical subject, that relates how Washington's kindness to a small negro boy virtually saved his life and enabled him to take prisoner a strong ally of the British forces. Washington was in the habit of visiting at the supposed friend's house. In truth, they were only plotting to get him to dine and then to fall upon him. Their plot was overheard by a

stared in. Of course, the story is an old one; but it proves interesting from the manner of telling.

Hollering Red's Big Lark (Nestor, Feb. 21).—Of course Hollering Red is hardly a respectable member of society, but in this film the value of romance has been drawn over his character, so one is inclined to think he is about the best fellow imaginable and is able to find it extremely entertaining in watching him outwit the sheriff when he comes to take him to town. But perhaps our sympathies are thus aroused because the sheriff was turning traitor to a friend who had cared for him and saved his life and therefore one forgives Hollering Red his sins in the realization that there was good in him somewhere. Before the sheriff was elected to office, Hollering Red had found him injured by the roadside, and had taken him to his cabin and nursed him back to strength. On his arrival back to civilization, the man was elected to the position of sheriff and commissioned to set out and bring back Hollering Red. He came in the guise of a friendly visit, and the manner in which Hollering Red catches him takes him back to town with his own hands cuffed and then makes good his escape over the border, makes as vigorous and breezy a comedy as one would care to see. But just the same, Hollering Red was not all he should be.

Jealous Julia (Mclair, American, Feb. 22).—The aroused jealousy of the girl on mistaking her sister for another sweetheart of his is given both fresh and vigorous treatment in this film, and played with delicate perception that lays bare the humor of the situation in an amusing and altogether pleasing fashion. After the engagement the young man wishes his sister to see the lady who is to be his bride, and he invites her on. While he is meeting her at the station his sweetheart is out automobiling with her mother, and they see the young man in the company of this strange girl. They follow, and are all the more astounded when they see him enter a jewelry store with her, and for the purpose of letting the sister help him select the engagement ring, as the girl and her friend's mother soon learned after the youth's visit to them with his sister. The picture is well mounted.

The Broken Lease (Imp, Feb. 24).—There is, perhaps, a valuable suggestion in this film that shows in amusing detail how one may get the best of the landlord, who has insisted that the contract of the lease be held to. In this case it was stipulated that no dogs or children should be allowed in the apartment. Accordingly when the tenant was summoned to surrender to fill a position, and the landlord insisted that he be seen to his agreement, he proceeded to rather do as he pleased. The neighbors objected and so did the landlord, who broke the contract forthwith, which was just the thing that was wanted. The farce is played with more dash and elan than humor, but as a farce after the European order it should prove a success.

Ice Boating on the Shrewsbury River (N. J. Imp, Feb. 24).—The title of this film sufficiently describes the subject. An interesting feature outside the sailboats is that one is run by a motor.

The Cook's Revenge (Lux, Feb. 23).—Although this film is rather crudely acted and managed, there is amusement in the idea itself, which exhibits a rather unique method on the part of the cook in retaliating upon her former employer. When she discharged her, she had hand bills printed which she distributed at large, informing the public that the man desired to adopt as many children as possible. Then the parents appeared with different stances and assumptions and the cook avenges them.

Bill's Motor (Lux, Feb. 23).—It is not hard to imagine from the title of this film that it relates to Bill and the motor car. It is a picture of a little of the life of a boy who dumped into the river and removed by a derelict, the machine catches fire, but even then Bill does not forsake the ship, but saves himself and the flames and grins at the spectator.

A Heavens from Niagara (Thanhouser, Feb. 23).—In a series of lurid, melodramatic scenes of the tale involved, the film is a decidedly gripping one, because it has been so finely presented and acted with rare good taste and discretion, with the wonderful scenery of Niagara as a background. Yet one cannot help wishing that the story were less a series of striking situations with characters made to fit in, to suit the occasion. An ominous smogger incidentally caused the death of the girl's father by supplying him with the drug. The girl became possessed with the desire for revenge, and found the murderer's den. She was discovered, however, and confined in the attic chamber of the cabin that overlooked the falls. She sealed a note in a bottle, threw it into the river and it was carried over the falls to her artful lover, who came to aid her with officers who captured the murderers. It is a novel and unusual film, even if the story is built on the broad mechanical and unpalatable lines that are fast fading from our eyes and literature.

Settled Out of Court (Nestor, Feb. 24).—The scene in the hotel for which this comedy primarily exists is filled with plenty of humor characteristic of the situation, and accordingly should prove a film of laugh-provoking powers. The little country wife is jealous of the new school teacher who has come to board with herself and husband. At last she can stand it no longer, and starts to town for a divorce. The justice's office is closed, and she is obliged to spend the night in a hotel. He happens to be in the room of her apartment the night there. It is the first night that either has ever spent in a hotel, and he, not being able to get out the electric light, places it in the drawer of his dresser. It causes a fire in the night, and in the fright and hurry the room's husband and wife rush into each other's arms, which is just where they belong.

Tightwad Almost Saves a Dollar (Nestor, Feb. 24).—Mr. Tightwad absolutely refuses to pay a man a dollar to remove a pile of dirt when his wife suggests that such a move would be wise. He is found by a policeman dumping the dirt in the street and is arrested. His wife brings a lawyer, and together with fee and fine the bill amounts to \$100. It is amusing caricature.

A Child's First Love (Nestor, Feb. 24).—There are many appealing qualities in this sympathetic little picture that has been handled and played in baffling art. The work of the elder sister and the girl is especially



Terkelsen and Henry.
ALEXANDRA PHILLIPS (Mrs. Milton H. Fahrney)
Leading Woman and Writer of Scenarios and Short Stories.

comes upon her husband. The joy at meeting him and the comparison with the people from whom she had just come cause her to decide to stay with him, when the rest of the party comes upon the two enjoying a healthy camping meal. Miss Bush and Mr. Kerrigan bring a rest to their roles that is particularly pleasing, and the rest of the company present an agreeable performance that makes a well rounded little picture.

The Fateful Diamond (Mclair, American, Feb. 20).—That there is both appeal and originality in this little drama there is little room for doubt, but that it would have been vastly improved by more humanly convincing acting would likewise seem quite certain, for the simpler the tale the more the need of true and vivid interpretation. In this picture Julia Stewart is perhaps the only member of the cast who approaches these essentials with any marked success, though Edward Johnston and the wife of the other man are adequate. The other man is not quite as satisfactory. The indifferent manner in which he informs the woman of the mistake that sent her husband to prison is an example of his thoughtless work. He is given a brooch by his wife to take in the jeweler's for repair. He stops in a restaurant, where his coat is exchanged with another man, though the coats were much dissimilar. When the other man returns the coat, the brooch is found missing. Proceedings are taken against him and he is sentenced. After a period the wife gives the

little negro boy, who informed Washington. He accepted the invitation to dine, but when he British soldiers were about to take him prisoner his own troops appeared, and turned the tables upon them. The production in its entirety has been remarkably well handled, and the story is told with a clean graphic power and enacted and put on with much noteworthy detail. It makes an altogether superior subject marked by its simplicity and dignity. The character of Washington is satisfactorily impersonated.

The Deputy's Sweetheart (Bison, Feb. 20).—When no one could capture the bad man of the mountains, the deputy's sweetheart used her woman's wiles and brought him to bay. The sheriff found him altogether too tough a customer, and told the young deputy if he did not bring in the man within a certain period it would cost him his job. When the time had nearly expired, the girl stepped in, and going to the mountain found the outlaw's cabin and entered. She promised to return the next day, but when she came she brought her lover, the deputy, with her, and the outlaw was captured. There is much human nature and conviction carried with the telling of the story that manages in the midst of its presentation to exhibit some excellent mountain scenery, and the setting is also commendable. The outlaw, however, is not the most satisfactory member of the cast, as he is hardly the strong and virile type that one would look for in a man of this nature. At the end a scene of the two lovers on a sea beach

Kindly mention **DRAMATIC MIRROR** when you write advertisers.

Every Exhibitor has a competitor, so has every exchange, consequently the exhibitor showing the best independent pictures will make the most money and every Exchange renting the best independent pictures produced will secure the most customers and KEEP THEM!

THE MAJESTIC RELEASES

Two Good Pictures Each Week SUNDAY AND TUESDAY

SUNDAY, March 3d—"DOES YOUR WIFE LOVE YOU?" Comedy. Rapid fire farce where two husbands try a dangerous test upon their wives and find themselves facing death.

TUESDAY, March 5th—"THE BEST MAN WINS." A light comedy where the girl keeps father's and mother's favorites for her hand, standing each off while she marries the best man.

DO NOT MISS "STRIP POKER"

Released Tuesday, February 27

One of the funniest pictures ever produced.

COMING RELEASES:

We venture the assertion that the moving picture public will pronounce the four following pictures the equal of any they have ever seen.

Sunday, March 10—"THE CLOSED BIBLE."

Tuesday, March 12—"THE UNWILLING BIGAMIST."

Sunday, March 17—"THE BETTER INFLUENCE."

Tuesday, March 19—"LEAP YEAR."

**Do Not Be Satisfied With One Majestic
SECURE THEM BOTH!**

The Majestic Motion Picture Company

145 West 45th Street, New York City

(Sold Through the Sales Company.)



LOOK!

At the Following Quartet of Pippins!

Then Get Busy and Book Them Right Up!

RELEASED TUESDAY, MARCH 5

THE TURNING POINT

A dramatic masterpiece, redolent with heart-appeal and superbly photographed. Watch for it!

RELEASED THURSDAY, MARCH 7

GETTING A HIRED GIRL

Laugh, laugh, laugh, laugh, laugh! That's what you'll do when you see this one. It's a scream!

RELEASED FRIDAY, MARCH 8

THE BABY OF THE BOARDING HOUSE AND TROMBONE TOMMY

A rollicking set of comic twins that are simply irresistible in happy humor. All the funny favorites in these. See them!

RELEASED SATURDAY, MARCH 9

A ROMANCE OF THE WEST

A stirring drama of old Arizona, bristling with tense situations and ending in the good old-fashioned, happy way.

NEXT WEEK!

The Ranch Widower's Daughters AND The Bandit's Child

Splendid Western Subjects

Do It Now! What? Send Us Your Name and Get Advance Bulletins About Our Releases!

ESSANAY FILM MANUFACTURING CO.

521 First National Bank Building

Office in LONDON

BERLIN

BARCELONA

CHICAGO, ILL.

Kindly mention DRAMATIC MIRROR when you write advertisers.



Released Saturday, February 24th, 1912.

Split Reel.

"POTTERY MAKING IN AMERICA"

A very interesting reel. The process of making pottery is fully pictured from kneading the clay to the finishing, decorating and shipping. One of the wonderful features is the rapidity with which the mechanics and artists work.

Released Saturday, February 24th, 1912.

Split Reel.

"WILLIE THE HUNTER"

Willie Tait, a somewhat ladylike member of the Oakland Club, appears one day dressed for a hunting trip. The boys of the club draw the shot from his heels and securing a bear skin follow him to have fun. Willie gets frightened and climbs a tree; when he reports a terrible battle with the beast, he gets the merry Ha! Ha!

Released Monday, February 26th, 1912.

Length about 1,000 feet.

"A MATTER OF BUSINESS"

Charles Erskine (a broker), much to his wife's annoyance, has taken out a life policy; shortly afterward a financial panic ruins him, and he is taken down with sickness. The doctor advises that he be sent South to save his life, but the family have no money. Erskine's little boy hits on a plan and approaches the president of the insurance company who, seeing the force of the argument, furnishes the money for the trip, thereby saving Erskine's life and the company \$10,000 insurance.

Released Wednesday, February 28th, 1912.

Length about 1,000 feet.

"LOVE AND TEARS"

John Lavanon and his wife are a well-to-do and admirable couple, but after a year of happiness, Barbara, the wife, falls sick with an incurable malady. For a while Lavanon is frantic with grief and ever at her bedside, but finally he wears of the sick-room and seeks more pleasant scenes. One night the doctor seeing that the end is near sends for the husband, but he is going to a ball and promises to return early; on his return he enters the room to say "Good-night," but Barbara has passed away. He is too late.

Released Thursday, February 29th, 1912.

Length about 1,000 feet.

"BETTY AND THE DOCTOR"

Dr. Gordon, who has just bought a practice in a small town, adventures and secures board and lodging with Mrs. Snowden and her daughter. The doctor being alone in the world falls in love with the girl. An old playmate of Betty's makes a call and takes her for an auto ride, which ends in an accident. The doctor becomes jealous, but full explanation satisfies him and he is made happy.

LUBIN MANUFACTURING COMPANY

Model New Studios, 28th and Indiana Ave., Philadelphia, Pa.

Chicago: 205 N. 5th Ave. London: 88 Wardour St. Berlin: 35 Friedrich Str.

★ MELIES ★ WESTERN PICTURES

MARCH 14th, 1912

Seven Bars of Gold

MANUEL has seven bars of gold to be delivered to Joe, the station agent. With Nell's mother he plots to steal one, and although Nell loves Joe, she is forced into the plot to put the blame on him. Manuel delivers the seven bars to Joe, when Nell's scream is heard. Joe runs to her rescue and Manuel hides one of the bars. Manuel later demands a receipt. Joe refuses. The sheriff is called. The evidence against Joe is so strong that he is arrested. Then to the amazement of all Nell reveals the hiding place, accuses the real culprit, and Manuel is held for the theft.

Approx. 1,000

★ G. MELIES, 204 East 38th St., New York City ★

RELIANCE.

RELIANCE FILMS

Saturday, March 9, 1912

The Better Man

A strong, simple story of rural New England, rivaling "Way Down East" in its atmosphere and heart interest. Tremendous cast! All the old-fashioned country sports! Exceptional photography!

Wednesday, March 13, 1912

The Ruling Passion

A story of a passion for music that ruled three lives. The pathetic struggle of an old musician to make a livelihood and the ultimate reconciliation with the daughter he disowned through the medium of his granddaughter's love for music.

CARLTON MOTION PICTURE LABORATORIES

540 West 21st Street, New York

THE BIOSCOPE

Representative of all that is Best in Trade Journalism

Subscription 5s.

Largest circulation.

A brightly written, practical paper for the Cinematograph Trade

Specimen Copy Post Free

OFFICES: 63 SHAPESBURY AVENUE, LONDON, W.